

VĀDIRĀJA'S YAŚODHARACARĪTĀ

A LITERARY EPIC

WITH

A Sanskrit Commentary by Lakṣmaṇa

Critically edited

with

! : VARIANT READINGS, ENGLISH INTRODUCTION AND TRANSLATION

BY

Dr. K. KRISHNAMOORTHY, M.A., B.T., Ph. D.

*Reader in Sanskrit and Head of the Department,
Karnatak University, Dharwar.*

with a FOREWORD

By

Dr. A. N. UPADHYE, M. A., D. Litt.

KARNATAK



UNIVERSITY

DHARWAR

1963

वादिराजविरचितं
यशोधरचरितम्

महाकाव्यम्

लक्ष्मणकृतव्याख्यया समन्वितम्

सम्पादकः आङ्ग्लमीडिकाकारः भाषान्तरकारश्च
डा॥ के. कृष्णमूर्तिः

कर्नाटक विश्वविद्यालय

धारवाड

१९६३

Dedicated

to

Dr. D. C. Davale, M A (Camb.)

Vice-Chancellor, Karnatak University, Dharwar

in token of

high regard and gratitude

for his kind interest in and encouragement of

Sanskrit Studies.

FOREWORD

The story of Yaśodhara has maintained a sustained captivation for centuries together, with the result that many authors have expended their poetic talents and narrative gifts on the elaboration of it in different languages of our land. The initial motif of the tale is a queen's degrading infidelity to her noble and loving husband who, along with his mother, is finally administered poison by her; and this has been superimposed by the fundamental concepts of Śramanic ideology, such as the doctrine of Ahimsā (even in intent), the theory of rebirth, and the inviolable and undiluted moral law that one can never escape the consequences of one's thoughts, words and acts. These and allied concepts have been oft repeated by Jaina authors in all their narratives with a view that the erring man and woman might learn a lesson for the well-being of themselves and of others, both in this world and in the next. The story of Yaśodhara has proved quite suited for propagating these ideas; and naturally, many authors have tried their hands on it.

After the work of Prabhañjana (which is no more available) the most significant Tales of Yaśodhara are the *Yaśastilaka* of Somadeva (A. D. 959), the *Jasahara-caru* of Puspadanta (who finished his *Mahāpurāṇa* in (A. D. 965), and the *Yaśodhara-carita* of Vādirāja which is being presented in this edition.

Somadeva is well-known for his massive scholarship. His *Yaśastilaka*, in addition to its literary and stylistic excellences of a prose romance

in Sanskrit, is a veritable encyclopædia of a theologian of the middle ages who is out for moral and religious edification. Puspadanta's poem attracts us for its composition in the popular Apabhramśa dialect, rich in vocabulary and catching on account of its metrical patterns. Vādirāja's kāvya has its own individuality and striking features. It possesses an artistic unity, its descriptions are proportionate, and its expression is precise, natural and figurative. The arrangement of plot and the flow of narration are masterly; and its moral instructions are effective, often satirizingly slashing at contemporary evils. Vādirāja is seen here as a mature poet. In his flow of poetry, as the Editor puts it 'Not a word is in excess' and 'the figures of speech come at the poet's bidding.' 'In sheer poetic quality it [i.e., the *Yasodharacarita*] is second to none in Sanskrit literature; and as the shortest and sweetest Mahākāvya, it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme, and moralistic in tone—a rare combination indeed.' The episodes of rebirths are often looked upon as boring; but they supply opportunities to a resourceful author to multiply his characters, both human and sub-human; and Vādirāja has ably turned them out to his advantage. 'The animals in this poem not only afford entertainment, but also serve to analyse human motive with unerring discernment and act as good commentators on the vanity of life.'

As a result of the researches of various scholars, so studiously summarised by the editor in his Introduction here, we possess now a good deal of definite informa-

tion about Vādirāja as well as about his date, place and works.

Vādirāja belonged to the Nandi Samgha of Jaina teachers. Śrīpāla was his grand-teacher; Matīāgara, his Teacher; and Dayāpala, the author of the *Rūpasiddhi* on the Sanskrit Grammar of Śākatāyana, was his co-student. His residential colony was Simhapura, either modern Singavaram (Dt. Tanjore) or Singatta-kuricchi (Dt. Trichy) in Tamilnādu. He was a contemporary, and highly honoured at the court, of the Chālukya king Jagadekamalla Jayasinha II (A. D. 1018 to 1042). The area of his activities lay both in Karnāṭaka and Tamilnādu of the present day, as borne out by literary and epigraphic references to him. Vādirāja has to his credit two Sanskrit poems: the *Pārśvanāthacarita* (completed in A. D. 1025), the opening verses of which have proved of great referential value, and the *Yaśodharacarita*. Of his two Nyāya works, the *Nyāyavimśayavāna* has turned out to be important not only for its logical exposition but also for its having enabled the scholars to reconstruct the original text of Akalanka which otherwise was not available; and the *Pramāṇanirnaya* is a useful manual. And lastly his *Ekībāhastotra* is a hymn in Sanskrit, full of devotion. Vādirāja himself speaks of his eminence as a grammarian, logician, poet and a man of religion. So far, no work of Vādirāja on grammar has come to light. He is lavishly praised both as a poet and as a philosophical disputant by his contemporary and subsequent writers in Sanskrit and Kannada and also in some inscriptions. His various titles as well bear testimony to his outstanding gifts.

Though the *Yasodharacarita* of Vādirāja was neatly printed some fifty years back, a more authentic edition of it equipped with the necessary critical accessories and along with a detailed study of Vādirāja as a poet was a desideratum. DR K KRISHNAMOORTHY, Karnatak University, has brought out here a critical edition of it which is a model of its kind. The text is critically presented along with the Sanskrit commentary of Lakṣmana (C 1550 A D), neatly edited and published for the first time. The masterly Introduction takes stock of the earlier researches and brings out all the salient facts about Vādirāja and his works. The *Yasodharacarita* is thoroughly studied bringing out its position among other works of its kind and presenting a critical estimate of its characters and of its literary qualities in the broad perspective of Sanskrit literature. A detailed study of the Sanskrit commentary has become quite fruitful. DR K. KRISHNAMOORTHY has undoubtedly given by his thorough study a worthy position to Vādirāja rightly deserved by him in the galaxy of Sanskrit poets.

A continuous presentation of the Sanskrit text without the Sanskrit commentary coming in between, would have been more helpful to the reader of the *Yasodharacarita*. May be, in giving the Sanskrit commentary immediately after each verse and in giving a lucid English translation at the end, the editor hopes that the *Yasodharacarita* might find a place in the Sanskrit courses of our Universities. I have no doubt that such a hope is justified; and sections from the *Yasodharacarita*, on their own merits, can easily take place of a few cantos of the *Raghuramāya* of Kālidāsa or some select passages from the *Rāmāyana* of Vālmiki.

The description of the Mss of Lakṣmana's commentary seems to be repeated on pp 3-4 and 77-8 of the Introduction. His suggestion that Kattagā stands for the river Ghataprabhā need not be easily ruled out, but can it not be just a Kannada name of the river Kṛṣṇā, with the *l* suffix, i. e. in Sanskrit, Kṛṣṇa (kā)? Kattu or Kittu is a well-known household equivalent of the name Kṛṣṇa in Kannada. Rāmacandra is not a Tīrthaṅkara, but one of the Śalākāpuruṣas in Jaina theology (p 47 of the Intro). A thorough orthographical consistency in presenting the Sanskrit commentary would have been more welcome. Often inverted commas put for the quotations are not quite precise, but look like intruders. They could stand better at the close of complete words rather —*nurāṇam' ityamaraḥ* than —*nurāṇa' mityamaraḥ* (p. 90). These minor points may be attended to in the next edition.

DR. KRISHNAMOORTHY deserves the gratitude of all earnest students of Sanskrit literature for this critical edition of the *Yasodhara-carita* equipped with a learned Introduction and a careful English Translation of the text.

KOLHAPUR }
6-4-63 }

A N UPADHYE.

PREFACE

It was in June 1960 that the need for a critical edition and study of Vādirāja's *Yāśodharacarita* was first brought home to me by Prof. D. L. Narasimhachar of Mysore in the course of a personal talk; and it received encouragement from my other teachers, Prof. T. N. Srikantiya and Prof. N. Sivarama Sastri, when I broached this idea with them. Sri H. Daveerappa, Director, Oriental Research Institute, Mysore, helped me by getting an authorised transcript of the Ms in his Institute within a week of my request to him. Dr. P. K. Gode, of the Bhandarkar Oriental Research Institute, Poona, was equally considerate in providing me with a transcript of the Poona Ms. I found from Sri K. Bhujabali Shastri's Descriptive Catalogue of Mss at Mudabidre (South Kanara) several Mss of the work and wanted to consult them personally. Dr. D. C. Pavate, Vice-Chancellor of the Karnatak University, was good enough to sanction my tour to Mudabidre as part of my official work, and in this connection Dr. S. C. Nandimath, Dr. A. N. Upadhye, Shri K. S. Dharanendraiya, Director of Literary and Cultural Development in Mysore, and the Registrar, Sri S. S. Wodeyar favoured me with kind letters of introduction. At Mudabidre I cannot forget the kindness I received at the hands of Pandit K. Bhujabali Shastri, Jaina Siddhant Bhavan, His Holiness Sri Pārshvakīrti Mahaswāmīgalu of the Dānashālā Matha, Pandit Nagaraja Shastri, the Officer-in-charge of the Mss. Library of the Matha, and Sri Devakumar Jain of the local High School. All these gentlemen spared no pains to make my stay there comfortable and gave me every facility for copying the

Ms. Sri B S Sarangmath, then my student, and now teacher in the Government High School, Jamkhandi, accompanied me enthusiastically to Mudabidre and assisted me in the work of collation day and night.

After my return to Dharwar, the work of securing the out-of-print texts and references would have proved unsurmountable but for the kindness of Dr. Upadhye who freely spared works from his personal library for my use whenever I approached him and for the tireless efforts of the University Librarian, Sri K. S. Deshpande, in borrowing them for me from other libraries. Some books were also lent to me by Pandit Bhujabali Shastri; and it was he again who procured for me the Ms from Arrah. Dr. Upadhye has added to my debt by offering me very valuable suggestions from time to time while the work was in progress, by improving parts of my typescript and finally by writing his learned Foreword.

The work is thus a result of many-sided help received and I offer my grateful thanks to all the gentlemen who have made this work possible. I am deeply indebted to the authorities of the Karnatak University and to the Director of Publications in particular for having taken this up as a University publication and for having done their best in arranging for its speedy release. If the errata slip is negligibly small, the credit goes partly to the efficient proof-reading arranged by the Aryabhushan Press.

One misprint of a serious nature which has escaped my eye even while preparing the ERRATA is on page 17 in paragraph marked (3) regarding the date of the

Parśvanāthacārita : The correct date is 1025 (as stated on page 26) and not 1050 as printed. Readers are requested to make this correction.

Since the erudite Foreword of Dr. Upadhye leaves nothing to be added regarding the nature and value of this work, and since my Introduction dwells at length on the details, I have confined myself to thanksgiving in this Preface. I hope and trust it will be received with sympathy by those interested in Sanskrit learning.

DHARWAR }
12-4-1963 }

K. KRISHNAMOORTHY

CONTENTS

FOREWORD	Page vii
PREFACE	xiii
INTRODUCTION :	
1. Sanskrit Text	... 1
2. Sanskrit Commentary	... 3
3. Vādirāja's date, place, etc.	... 5
4. Eulogies of Vādirāja as a poet and scholar :—	... 19
(a) Extracts from inscriptions in Sanskrit	... 19
(b) Extracts from inscriptions in Old Kannada	... 23
(c) The colophons of Vādirāja's own works	... 24
(d) Praise of Vādirāja by later poets	... 32
5. Life of Vādirāja	... 34
6. Works of Vādirāja :	... 39
(a) Pārśvanāthacarita	... 40
(b) Nyāya-viniścaya-vivarāṇa	... 41
(c) Ekībhāva-stotra	... 44
(d) Pramāṇa-nirṇaya	... 45
(e) Kākutstha-carita (?)	... 46
7. Yaśodharacarita, a study :	... 48
i. Synopsis of the story	... 48
ii. Vādirāja's sources	... 55

iii. Characters :	...	66
Yaśodhara, the hero	...	68
Amṛtamatī, the heroine	...	71
iv. Vādirāja's style, etc.	...	74
8. Lakṣmaṇa's Sanskrit Commentary on the Yaśodharacarita :	...	77
1. Mss. used	...	77
ii. Personal details about Lakṣmaṇa	...	78
iii. The place and date of Lakṣmaṇa	...	80
iv. A Critical estimate of the commentary	...	84
SANSKRIT TEXT AND COMMENTARY :	...	87
Canto I	...	89
Canto II	...	105
Canto III	...	130
Canto IV	...	157
ENGLISH TRANSLATION	...	185
Canto I	...	187
Canto II	...	193
Canto III	...	203
Canto IV	...	214
I. INDEX OF VERSES IN THE TEXT	...	225
II. INDEX OF REFERENCES IN THE SANSKRIT COMMENTARY	...	230
III. INDEX OF REFERENCES IN THE INTRODUCTION	...	231
ERRATA	...	234

INTRODUCTION

1. Sanskrit Text

The text of Vādirāja's *Yasodharacarita* presented in this work represents the form in which it was known to its only ancient commentator, Laksmāna, whose commentary is also published here for the first time.

For purposes of recording the variant readings, the following manuscript and printed material has been utilized :—

I. Palm-leaf Manuscripts in the Jaina Dānaśālā Matha, Mudabidre (S. Kanara) :—

1. A-No. 703 (with marginal notes in Kannada)
2. B-No. 225 (very old)
3. C-No. 578 (the oldest , appears to be at least
400 years old)
4. D-No. 767 (some leaves missing at the end)
5. E-No. 205 (quite old)
6. F-No. 816 (about 200 years old)
7. G-No. 799 (ditto)
8. H-No 132 (ditto)

All these are palm-leaf manuscripts in Kannada characters. None of them, unfortunately, record any date

II M-Transcript of a palm-leaf Ms. (in Kannada characters) in the Mysore Oriental Research Institute.

III P-Transcript of a palm-leaf Ms in Devanagari, No 1467 of 1886-92 in the Govt Manuscripts Library, Bhandarkar Oriental Research Institute, Poona.

- IV. Ar-Palm-leaf Manuscript in Kannada characters No. 164 in the Jaina Siddhānta Bhāvan, Arrah (Bihar) A few leaves are missing at the beginning and in the end.
- V. T-Printed text edited by T. S. Kuppuswami Sastri (General Editor-T. A. Gopinatha Rao), and published in the Saraswati Vilas Series, Tanjore, in the year 1912

The above also includes scrappy notes in Sanskrit, called '*Ranganāthiyā padadīpikā*,' on stray verses of the text, besides an Introduction in English by the general editor, and a Sanskrit Introduction by Kuppuswami Sastri.

Regarding this *editio princeps*, Gopinatha Rao states in his Introduction as follows:—

"In editing *Yasodharacarita* the following three palm-leaf mss. in *grantha* character have been consulted, viz. (A) from Tanjore, (B) from Nerkunam, and (C) from Venkunam. Of these the text of the Ms. (C) being the most reliable, has generally been adopted "

It does not, however, record any variant readings.

The present critical edition, has thus the advantage of richer manuscript material representing different linguistic areas, besides the help of the only old commentary, extant today in Ms. Though the above material has been carefully collated, the present editor has restricted himself to record only significant variants Palpable &ntal errors, idio-syncrasies like confusing the *īraṇa* for the *dirgha* and the *alpaprāna* for the *mahāprāna* (both these are quite usual in old Kannada palm-leaf Ms.) in which the Ms. abound, and variants which

do not constitute a meaningful word, are not recorded in the footnotes. Even a random comparison of the present edition with the *editio princeps* will reveal how it is an improvement, and more reliable, in respect of correct readings

The eight Mss. at Mudabidre seem to be descendants of one and the same family as they show only minor variations. The commentator's readings too confirm to this text tradition. Therefore, while readings of M, P, Ar and T are throughout fully recorded in the footnotes without any omission, only important variants of the rest are noted. The total No. of verses in our Text is 294 (or 295 since in Il 6 we have really 2 verses marked 6a and 6b) and this comes close to the No. 296 mentioned by Hirālāl in describing Mss in C. P. and Berar (Nagpur, 1926). For other Mss. of the *Yasodharacarita*, duly reported, see the *Jinaratnakosa* (Poona, 1944) P. 319, No. XIV.

2 Sanskrit Commentary

The Sanskrit Commentary of Lakṣmaṇa, published here for the first time is based on the following four Mss., all of them deposited in the Jaina Dānaśālā Maṭha Mudabidre (S. Kanara) —

1. No. 199 :

size : 19½' × 2'.

folios . 32.

lines : 8.

letters in a line 80 to 84

date : about 300 years old.

condition Worm-eaten, partly damaged
but mostly accurate

2. No 812

size :	12½" × 2¼".
folios	26.
lines	13
letters in ■ line	52 to 56
date	about 200 years old.
condition	Fairly written with a few spelling mistakes.

3. No 242 :

size	13½" × 1½'.
folios	41.
lines	8.
letters in a line	50 to 54.
date	about 150 years old
condition	good.

4 No 303

size	19½" × 2'.
folios	33
lines	8.
letters in ■ line	54 to 58.
date	about 150 years old
condition	very good

These four Mss. of the commentary, again, look like copies of each other without any significant variants. Hence no variants have been recorded in this edition.

3. Vādirāja's date, place etc.

We may take a brief survey of the research work done by scholars over the last fifty years before we sum up our conclusions :—

The term Vādirāja or ' King of debators ' appears on the face of it to be a title rather than a proper name ; and T. A. Gopinatha Rao¹ put forward the hypothesis that Vādirāja's proper name was Kanakasena, " who, in an inscription (No. 35 Nagar Taluk, Shimoga Dt.), is said to have been the *guru* of the Ganga King Rāya Rāchamalla and in another of Jayasimha Chakravarti (No. 17 Belur Taluk, Hassan Dt.) and that he had for his disciples Oḍeyadeva *alias* Śrīvijayadeva, Puṣpasena, etc. (No. 35 Nagar Taluk, Shimoga Dt.). ... His disciple Śrīvijaya was the *guru* of Būṭuga Permmadi (No. 17 Belur) who, we know, reigned about 950 A. D. Taking all these facts into consideration, it is certain that Kanakasena Vādirāja lived in the second half of the 10th century A. D. "

It appears indeed strange to us how this editor could have ignored the indubitable piece of internal evidence recorded in the Sanskrit Introduction of the joint editor, Kuppuswami Sastri, in the covers of the same book², viz., that one of Vādirāja's works, the *Parśvanāthacarita*, was composed in 1025 A. D., and therefore the author was to be assigned to the second quarter of the 11th century.

It appears all the more strange that it should have passed muster with illustrious scholars like Johannes Hertel and A. B. Keith. In his notes to *Paṭagopā'acarita*

1. Introduction to Yaśodharacarita (Tanjore, 1912), p. 5.

2. *Ibid.*, Sanskrit Introduction, p. 4.

of Jinakīrti edited by him³, while explaining a cross reference to the story of Yaśodhara, Hertel summarises the version of Vādirāja and observes —

"Sein Eigentlicher Name was Kanakasena. Er war ein berühmter Gelehrter. Sein Schuler Śrīvijaya was der lehrer Būtuga Permmadis, der um 950 n. chr. regierte. Vādirāja lebte also im 10. Jahrhundert...."⁴

which is nothing but an echo in German of Gopinatha Rao's statement. We call this strange because Dr. Hultsch had already examined the question thoroughly and published his conclusions in the form of an article⁵, as early as 1914. He had authoritatively and conclusively shown on the basis of a number of inscriptions⁶ how Kanakasena *alias* Vādirāja (I), the *guru* of Būtuga was an earlier pontiff, and quite different from the author of the *Yaśodharacarita*, whom he designates Vādirāja II. The latter was a *guru* only of the Western Chālukya king Jayasīma (II), *alias* Jagadekamalla (I) (1018 to 1042 A. D.) and had nothing to do with the earlier Ganga king Būtuga or Rācamalla I (of 940-953 A. D.). The former, Vādirāja I (or Kanakasena) was the pupil of Vimalacandra⁷, a co-pupil of Paravādimalla—Śrīpāladeva⁸, and a *guru* of king Rācamalla (I)⁹,

3 *Geschichte von Pala und Gopala*, (Leipzig, 1917)

4. *Op cit.* p. 146.

5 *Die Digambaras von Mysore*, ZDMG, 68 Band, p. 698 f.

6. *Epigraphia Carnatica*, V. 117, VII. 260, V. 405; VIII 255, 257, 260, 367, Mallisena Epitaph of Śravana-belagola, VIII 262, VI 45, etc.

7. *Loc cit.* VIII 255

8 *Loc cit* V. 117, 557, 441.

9. *Loc cit* VIII. 255, 257, 260.

But the latter, Vādirāja II (or the author of *Yasodharacarita*) was the pupil of Matīsāgara and a co pupil of Dayāpāla, the author of *Rūpasiddhi* (a grammatical treatise illustrative of *Śākatāyana-vyākaraṇa*) ¹⁰

According to Hultzsch, Dayāpāla and Śrīvijaya-Odeyadeva were pupils of Kanakasena-Vādirāja (I) also ¹¹ This Kanakasena was the family preceptor of Gangas, including Butuga and Rakkasaganga Permānadi (978 A. D.) ¹² He thinks that the above Śrīvijaya-Odeyadeva cannot be identical with Odeyadeva-Vādibhasimha who was a pupil of Puspasena, and author of the *Kātracūdāmanī*

Hultzsch believed that Ajītasena-Vādibhasimha was a pupil of our Vādirāja (II) ¹³, and a *guru* of the Yadava king Ereyanga as well as the Sāntara king Tailuga (I) (1103 A. D.).

This overwhelming epigraphical evidence marshalled by Hultzsch was overlooked not only by Hertel but also by Keith who followed Hertel in his account of Vādirāja's *Yasodharacarita*. Keith states ¹⁴:—

“The Jams naturally enough aimed at vying with the classical epic, and we have in the *Yasodharacarita* of Kanakasena Vādirāja, a resident of the Dravida country, whose pupil Śrīvijaya flourished about

10 Mallisena Epitaph, verse 34 f. (Translated into English by Hultzsch in *Epigraphia Indica*, Vol III p 184 ff

11 *Epigraphia Carnatica* VIII, 264, 255, 257, 260, V 117, 257 VI 45

12 *Epigraphia Indica*, V 173

13 *Loc Cit* V 117, 257, 405, VI 45, VIII 262 f VI 121 f.

14 *History of Sanskrit Literature*, (Oxford 1923), p 142

A. D. 950, ■ *Kāvya* in four cantos with 296 verses. Its contents agree with the '*Yasastilaka* of the slightly later Somadeva, showing that the tale must have been then current; the two versions differ slightly in content but not in spirit."

Even Dr. P. L. Vaidya has accepted Keith's opinion without verification in his edition of Puspadanta's *Jasaharacaru* (p. 25, Introduction) Sri K. V. Raghava-char has retained the error in his edition of Kannada *Yasodharacarita* by Janna (3rd edition, 1961, Mysore, p. xix). Dr. S K. Belvalkar erroneously identifies Vādirāja with King Jayasimha himself in his *Systems of Sanskrit Grammar* (p 72).

The credit of having ably exposed many of the errors in the above statement goes to Dr. A. Venkatasubbiah.¹⁵ In addition to the inscriptional references noted by Hultzsck, Dr. Venkatasubbiah adduces the evidence found in the *Pravastu* of Vādirāja (II)'s philosophical treatise—*Nyāyamañjara-śāraṇa* to prove that our Vādirāja who exclusively held the title of *syādiāda-vidyāpati*, *sattarka-sanmukha* and *Jagadekamalla-ādin* could have written "his *Yasodharacarita* at some time after 27th October 1025 and before Jayasimha's death in 1042 A. D "¹⁶ He adds —

15 *Vādirāja's Yasodharacarita*, ZII Band 7, Heft 2, p 179 ff

The present editor is highly indebted to Dr A Venkatasubbiah for the gift of an off print of this valuable article. The error in question was noticed by Prof D L Narasimachar also in his article in Kannada on Janna and Vādirāja—*Journal of the Kannada Literary Academy*, XV, 4.

16. *Loc cit* p 180.

"It is true that, as stated by Hertel (*loc. cit.*), Keith and Hultzsch (*loc. cit.* p. 697), Śrīvijaya was the disciple of Kanakasena Vādirāja ; but he did not flourish in about A. D 950 as these scholars have said. Nor did Kanakasena Vādirāja live before 940 A. D as stated by Hultzsch (p. 696, *loc. cit.*). For on the one hand, his *guru* Śrīpāladeva was the contemporary of King Kṛṣṇa (see the Śravana-Belgola inscription No. 67 in Ep Carnatica, II², p. 25 who has to be identified with the Rāstrabūta Kṛṣṇa III (A D. 945-956) , and on the other hand, his disciple Śrīvijaya was the *guru* of the Ganga Princess Cattaladevi, Udaya Santara and Barma-Santara who made a grant in A D 1077 to Śrīvijaya's disciple Kamalabhadra "17

Another important question discussed by Dr. Venkatasubbiah in the above article is the place of Vādirāja (II) :—

It is true that Kanakasena Vādirāja, Matisāgara and Vādirāja II were all pontiffs (see Hultzsch, *loc. cit.*) of the Arungalānvaya of the Nandisangha of the Dravida-sangha (or Dravida Gana). But it does not follow therefrom that Kanakasena Vādirāja was a resident of the Dravida or Tamil

-
17. For a fuller discussion of the Age and works of Śrīvijaya alias Odeyadeva, and identification with Vāḍibhasmha the author of the *Kṣatracudamaṇi* and *Gadyacintamani*, vide—Dr A Venkatasubbiah, JBRAS, Vol III (N S) 1927. This identification is not acceptable to Dr A N Upadhye who says—"As long as the title Vāḍibhasmha is not associated with Śrīvijaya-Odeyadeva, the question of identification remains open"—Introduction to *Jivandharacampū* (Bharatiya Jñāna Pīṭha Kashi, 1958) p. 16

country. For we learn from verse 2¹¹ of the *Pārśvanāthaprasasti* that Śrīpāladeva, the *guru* of Matisāgara, was, like his grand-disciple Vādirāja II (see the verse portion...*simhapureswarena racitā*, from the *Nyāya-viniscaya-vivarana*), the chief of Simhapura; and this indicates that Simhapura was the seat of the pontiffs of this line. Now Simhapura corresponds, as pointed out by R. G. Bhandarkar in his *History of the Deccan* (Bombay Gazetteer 1896, Vol. I, Part 2, p. 96) to modern Sihur which seems to be a village in the Kannada division of the Bombay Presidency, and it would hence follow that the pontiffs of the above-named line lived in the Kannada country. This is also shown by the fact that epitaphs are found in the Kannada country of some of the *gurus* of this line who died there. See, for instance, Ep. Carnatica VI, p 165, which contains the epitaph, incised on rock, of Ajitasena Vādibhasmha who was a disciple of Śrīvijaya, the *sadharmā* of Vādirāja II, *ibid* II pp. 23 ff. (Ep. Indica III, 184 ff), which contain the epitaph of Mallisena-maladhārī-deva, who was the disciple of the above-named Ajitasena; *ibid*. VIII p. 265, which gives the epitaph of Puspasena, *ibid*. III, p. 172 which gives the epitaph of Candraprabha, and *ibid*. X, p. 220 which gives the epitaph of Gunasena. All these *gurus* belonged to the above-mentioned Aruṅga-

18 ' *tasmin abhūdadbhūta-samyama-srīstratīdyā-vidyā-dhara-gīta-kīrtih | sī rih śrayam Simhapuraika-mukhyaḥ |*
Srīpāladevo naya-śarīmasaḥ || '.

We will have occasion to consider this more fully in a later section

lanvaya of the Dravida-sangha and their epitaphs are all in the Kannada country." ¹⁹

The next noteworthy scholar who attempted to give a full account of Vādirāja, his date and works, is Śrī Nāthuram Premī. In his very well documented and authoritative chapter on Vādirāja in his Hindi work — *Jain Sāhitya aur Itihas*²⁰ (pp 291-299), the only additional investigation we find is of the place *Kattagā-tira bhūmi* where Vādirāja's *Parivanāthacarita* was composed as expressly mentioned by him in the colophon of that work. He finds it difficult to make out the expression as it is amends the reading into *Kattagera bhūmau* and explains it as referring to 'Katgeri', now a village and Railway station near Bagalkot (Bijapur District) on the Hubli-Sholapur line²¹. He opines further that this must have been a capital of Jagadekamalla Jayasīmha.

Nāthuram Premī also notes for the first time another Vādirāja (III) who succeeded our author in the succession-lists of the same Dravida Sangha. This last Vādirāja is referred to in two epigraphs at Śravana-Belgola — one of 1125 A D and the other of 1200 A D and we learn from these that the Hoysala ruler Viśnuvardhana gave a village as gift to Śrīpāla Traividyā, who was posterior to Vādirāja II in the same *guruparamparā* and who was the *guru* of Vādirāja III, and when Śrīpāla died, his pupil Vādirāja III got a

19 ZII pp 181-2

20 Bombay 1956 (2nd revised edition) [The First edition appeared in 1942]

21 *Op cit* p 293. This identification has been followed by Śrī Mahendrakumar Jān also in his Hindi Introduction to *Nāgarajinī ājavatara* (Kashi 1944), p 60

country. For we learn from verse 2¹⁸ of the *Pārevaṇāthaprasasti* that Śrīpāladeva, the guru of Matisāgara, was, like his grand-disciple Vādirāja II (see the verse portion *..simhapuresvarena racitā*, from the *Nyāya-vinūcaya-vivarana*), the chief of Simhapura; and this indicates that Simhapura was the seat of the pontiffs of this line. Now Simhapura corresponds, as pointed out by R. G. Bhandarkar in his *History of the Deccan* (Bombay Gazetteer 1896, Vol. I, Part 2, p. 96) to modern Sihur which seems to be a village in the Kannada division of the Bombay Presidency, and it would hence follow that the pontiffs of the above-named line lived in the Kannada country. This is also shown by the fact that epitaphs are found in the Kannada country of some of the gurus of this line who died there. See, for instance, Ep. Carnatica VI, p. 165, which contains the epitaph, incised on rock, of Ajitasena Vādibhasmha who was a disciple of Śrīvijaya, the *sadharmā* of Vādirāja II, *ibid* II pp. 23 ff. (*Ep. Indica* III. 184 ff), which contain the epitaph of Mallisena-maladhāri-deva, who was the disciple of the above-named Ajitasena; *ibid*. VIII p. 265, which gives the epitaph of Puspasena, *ibid*. III, p. 172 which gives the epitaph of Candraprabha; and *ibid*. X, p. 220 which gives the epitaph of Gunasena. All these gurus belonged to the above-mentioned Arunga-

18 * *tasmin abhūdadbhūta-saṁtyama-srīstravidya-vidyādhara-gita-kīrtiḥ | sī riḥ stāyam Simhapurātka-mukhyaḥ Śrīpāladevo naya-caritmasatī ||*.

We will have occasion to consider this more fully in a later section

lānvaya of the Dravida-sangha and their epitaphs are all in the Kannada country." ¹⁹.

The next noteworthy scholar who attempted to give a full account of Vādirāja, his date and works, is Sri Nāthūrām Premi. In his very well documented and authoritative chapter on Vādirāja in his Hindi work — *Jain Sahitya aur Itihās*²⁰ (pp 291-299), the only additional investigation we find is of the place *Kattagā-tira-bhūmi* where Vādirāja's *Parvanāthacarita* was composed as expressly mentioned by him in the colophon of that work. He finds it difficult to make out the expression as it is, amends the reading into *Kattageri bhūmau* and explains it as referring to 'Kageri', now a village and Railway station near Bagalkot (Bijapur District) on the Hubli-Sholapur line²¹. He opines further that this must have been a capital of Jagadekamalla Jayasimha

Nāthūrām Premi also notes for the first time another Vādirāja (III) who succeeded our author in the succession-lists of the same Dravida Sangha. This last Vādirāja is referred to in two epigraphs at Śravana-Belgola — one of 1125 A D and the other of 1200 A D, and we learn from these that the Hoysala ruler Viśnuvardhana gave a village as gift to Śrīpāla Traividyā, who was posterior to Vādirāja II in the same *guruparamparā* and who was the *guru* of Vādirāja III, and when Śrīpāla died, his pupil Vādirāja III got a

19. ZII pp 181-2

20. Bombay, 1906 (2nd revised edition) [The First edition appeared in 1912]

21. *Op cit* p 293. This identification has been followed by Sri Mahendrakumar Jain also in his Hindi Introduction to *Nyayaratna āraṇyaka* (Kashi, 1944), p 60

temple of Jina constructed in his memory. In a footnote the learned author notes that this last Vādirāja was the *guru* of the Ganga king Rācamalla IV or Satyavākya.²²

The identifications of Simhapura and *Kattagāśira-bhūmi* proposed by the above scholars seem to us entirely unwarranted. There are indeed quite a number of 'Simhapuras' already recorded in ancient Indian geography, *e. g.*, one in the Punjab identified by Cunningham with Katās in the District of Jhelum,²³ one referred to by Hiuen Tsang on the Western bank of the Indus as a dependency of Kashmir,²⁴ the one mentioned in the Mahābhārata as conquered by Arjuna²⁵ and the one famous in Jaina Purāṇa. We are not concerned here with any of these because they are not in any way proximate to the territories of Jagadekamalla Jayasimha. Dr. Venkatasubbiah quotes the authority of R. G. Bhandarkar to identify our author's Simhapura with modern Sihur, "in the Kannada division of the Bombay Presidency". But this is all erroneous because Bhandarkar has nowhere in his book located Sihur "in the Kannada division of the Bombay Presidency", but only said that linguistically 'Sihur' is a modernisation of the form 'Simhapura'. The identification is thus only Dr. Venkatasubbiah's, and it is not borne out by facts. According to the *Bombay Gazetteer*, 'Sihor' is a town in Gujarat or present Saurāstra and not in Karnataka. This is also corroborated by the Palitana

22. *Op cit* p 294.

23. Archaeological Survey Rep Vol II p 191.

24. M L De, *The Geographical Dictionary of Ancient and Medieval India* (Luzac, 1927) p 185.

25. *Ibid*, *Sabbāparva*, ch 27.

plates of Dhruvasena I (Valabbī) dated 529 A D *
The identification thus does not help us and we must
look to other Simhapuras

Despite the fact that Karnataka formed the centre
of our Vādirāja's literary activity, we have other
references which indicate that Simhapura was situated
in the Tamil country. For instance, the following is
the colophon of Belgola-Panditavarya *alias* Cārukīrti's
work, *Gita-iraga*, a Ms of which has been noticed by
Pandit Bhujabali Śāstri —

Drāṇīdadesau. te simhapure labdhajānmasau ।

*Belgola-panditavaryaḥ cakāra tēna abhanāthavara-
caritam ॥*

It is specifically stated herein that the above author
who had settled down in Śravana-Belgola was born in
'Simhapura of the Tamil country'. This, taken in
conjunction with the 'Dravida Saṅgha' and 'Arunga-
lānvaya' of our author, will point to a place only in
Tamilnad as his plausible home-town

In Tamilnad, too, there are epigraphical references
to more than one 'Singavaram' —

- 1 Singavaram in the Gingee Taluk of the South
Arcot District *Singapurānādu* included
Nerkunam and Vedal in the Wandiwash Taluk

26 * *simhaś irāvasiavyaśya brahmana - viśnusarma e*
— *Epigraphica Indica*, Vol VI, p 111, li * 15

The editor remarks therein that the present Sihor is situ-
ated in 21° 43' N and 7° E

27 Bhujabali Sastrī *Prasasti sangraha* (Hindi), p 13

of the North Arcot District and Tayanur in the Tirukkoyilur Taluk of the S. A. district ²⁸

2. Singavaram in the Arantangi Taluk of the Tanjore District
3. Singatta-kunicchi (between Mattur and Mandayur) in Kulathur Taluk of former Pudukkottai state, now in Trichy District ²⁹

Though Pandit Bhujabali Sastri would identify Simhapura with the first Singavaram, we think that the following important consideration is a sure indicator of only one of the last two as the home-town of our Vādirāja. We quote *in extenso* from an interesting study by Sri K. R. Venkataraman 'The Jainas in Pudukkottai' ³⁰ .—

"The Chettipatti temple, or more correctly, group of temples, is now being excavated The excavations have so far brought to light the moulded plinth and basements of three shrines... Two inscriptions have been discovered on the mouldings of the central shrine. In one of them are fragments of the *prasasti* of Rājārāja I

28. *South Indian Inscriptions*, Vol. XII (Madras, 1943) p. 117.

An epigraph, No. 115, records the grant of Candraditya, a Pallava prince of the time of Mahendrarvarman or Narasimhavarman I at Simhapura, of Śiva temple — p. 54 (*Ibid.*).

Pandit Bhujabali Sastri, however, writes that this is Singavaram in the Tirdivanam Taluk of the South Arcot District — *Loc. cit.* p. 64.

29 For the details of these two places, I am indebted to the courtesy of my friend Dr P. H. De u and E. B. R. Gopal of the Archaeological Department

30 *Journal of Oriental Research*, Madras, Vol. XIII, Pt. I, pp. 7-5.

and in the other the following fragments in Tamil—

udaya matisāgara-aruhar-ācāryar-ippall.

- Matisāgarar in this connection may be identified with the Matisāgara, the *guru* of Dayāpāla who composed the *Hitarūpasiddhi* and Vādirāja. These were great Jain teachers of the 10th century "who challenged rival religionists"

Now, these refer to excavations in Pudukkottar State, and we have a clear record here of the *ippall* or residential colony of Matisāgara, the undisputed teacher of our Vādirāja (both by internal and external evidence). So we are within reasonable bounds when we guess that Vādirāja's home-province was also Tamilnad, and his home-town Simhapura was situated somewhere close to the Pudukkottai state³¹. When we take into consideration the fact that several Mss of our author's *Yasodharacarita* were found preserved in the Tanjore District though Jainism there today is not very flourishing, we may narrow down our uncertainty and tentatively conclude that the home-town of Vādirāja was the second Singavaram mentioned above, the

31 We have also mention of *Sallekhans* of two Jain teachers Ilarya Padarar and Candranandin Acarya in inscriptions near Singavaram thus confirming that the place was a well-known centre of Jain teachers in olden times. Vide—Annual Report of the Govt Epigraphist, Madras, 1903-4 p. 17

Similarly, in Tanjore District on a stone built into the wall of the *gopura* of the Sundaresvara temple, a fragmentary record of the twelfth year of the Chola king Parakesarivarman mentions Kanakasena bhattaraka—see Rangacharya, *A Topographical List of the Inscriptions in Madras Presidency* (till 1915) p. 1293

the *laṭaka* or army-camp of Jagadekamallā on *Kaṭṭagīra-bhūmi*, and not to any capital residence.

We are now in a position to conclude with a fair degree of certainty that though there are several *Vādirājas* in Sanskrit literary history³⁵ and Jain *guru-paramparā*-s in general, and the Dravida Singha-Arunga-lānvaya in particular, the author of the *Yāsodharacarita* is by far the most widely known and that

- (1) he should not be confused with Kanakasena, his senior *guru*.
- (2) he was honoured at the court of Jagadekamalla Jayasimha II (1018 to 1042 A. D.) as a great *tāḍin* or Debator and held the exclusive title—*Jagadekamallavāḍin*, *syādvāda-vidyāpati*, and *sattarka-sanmukha*.
- (3) he completed in that royal court, before writing his *Yāsodharacarita*, another work of his to wit, the *Pārśvanāthacarita* in the year 1050 A. D.
- (4) though his main field of activity was in Karnataka, his residential colony was in Simhapura of Tamiḷnad.

We have already incidentally referred to a large number of epigraphs and *prasasti*-s which have a bearing on *Vādirāja*'s date and place. In the next section, we propose to quote at length the Sanskrit text of the outstanding ones among these, a perusal of which will show how *Vādirāja* was a recipient of superlative praise both as a poet and as a philosophical disputant, from his contemporaries and successors alike. But before we

35 e. g., the Madava teacher, *Vādirāja*, of the 15th century was the author of the poem *Rukminīśekhara-vijaya*

modern town of that name in the Arantangi Taluk of the Tanjore District.

The other problem we saw regarding *Kattagā-tira-bhūmi* may, fortunately, be disposed of more easily. For in old Kannada literature the name *Gattage* is quite familiar as the name of the river Ghataprabhā³² (a tributary of the Krsnā River) For example, Ranna who was *Kavī cakravartī* in the court of the earlier Western Chālukya king Tailapa (973-997 A. D.) says —

arīṣya gattageyūm per-
doreyūm parivallī Taddavāḍige tenkal ī
toragaḷge badagalīrdudu
*nereye sukhoddīpamemasi belugalīdesam ॥*³³

referring to both Krsnā and Ghataprabhā Rivers by the names *Perdore* and *Gattage* respectively. It is abundantly clear that Sanskrit *Kattagā-tira-bhūmi* is nothing but a reference to a place on the River Ghataprabhā, *Khattaga* or *Kattagā* being only a Sanskritisation of the popular form *Gattage*. The proposed emendations in the reading of the text are un-called for. Moreover, 'Katgeri' the village was never a capital city of Jagadekamalla Jayasimha whose only capital towns known to history are Kollipake and Pottalakeri.³⁴ And Vādirāja's colophon, too, only refers to

32 The river also seem to have been known by the name of *Khatvanga* in the *Purana* — Vide Hind article on *Gomanta-Parvata* in "Bharatiya Anusilan", p 15

33 Ranna *Ajita-tirthakara-purana-tilaka* (in Old Kannada), XII 46

34 Vide — Fleet, *Dynasties of the Kanarese Districts* (Bombay, 1882) p 43f. Another capital of his that we know is Yetagiri (Modern Yadgir) vide — B R Gopal, JIH Dec 1959, p 267f

the *kaṭaka* or army-camp of Jagadekamalla on *Kattagīrī-bhūmi*, and not to any capital residence

We are now in a position to conclude with a fair degree of certainty that though there are several *Vāḍirājas* in Sanskrit literary history³⁵ and Jain *guru-paramparā*-s in general, and the Draviḍa Śiṅgha-Arunga-lānvaya in particular, the author of the *Yasodharacarita* is by far the most widely known and that

- (1) he should not be confused with Kanakasena, his senior *guru*.
- (2) he was honoured at the court of Jagadekamalla Jayasīma II (1018 to 1042 A D) as a great *vāḍin* or Debator and held the exclusive title—*Jagadekamallavāḍin*, *syādvāḍa-vidyāpati*, and *saṣṭarka-saṁmukha*
- (3) he completed in that royal court, before writing his *Yasodharacarita*, another work of his to wit, the *Pārsi-anāthacarita* in the year 1050 A D
- (4) though his main field of activity was in Karnataka, his residential colony was in Śiṁhapura of Tamiḥnad.

We have already incidentally referred to a large number of epigraphs and *prasasti*-s which have a bearing on *Vāḍirāja*'s date and place. In the next section, we propose to quote at length the Sanskrit text of the outstanding ones among these, a perusal of which will show how *Vāḍirāja* was a recipient of superlative praise both as a poet and as a philosophical disputant, from his contemporaries and successors alike. But before we

35 e.g., the Madava teacher, Vādīraja, of the 15th century was the author of the poem *Rukminīś-vijaya*

close this section we have to note here that a Kālāmukha Śaiva (or ' Lakuliṣa-panḍita ') teacher, by name Vādirudraṇa is eulogised in an inscription³⁶ as having vanquished, among others, Vādirāja himself in debate. The epigraph is dated 1036 A. D. and can have a reference only to our Vādirāja :—

... abhayacandra-kālānalam,
Vādibhasimha-śarabham,
Vādirāja-mukhamudram. . .

This has been already noted by Prof. Handique, in his monumental work, *Yasastilaka and Indian Culture*³⁷ to which we shall have occasion to refer more extensively in our later sections. One more point he has made which is relevant here is :—

" Śrutasāgara in his commentary on *Yasastilaka* 2, 126 quotes a statement which represents Somadeva as saying that both Vādirāja and Vādibhasimha are his disciples. ³⁸ The statement, cannot, however, be traced in the two extant works of Somadeva, and neither Vādirāja nor Vādibhasimha claims Somadeva as his guru in any of their works. ...it is not chronologically impossible for Vādirāja and Vādibhasimha to be regarded as disciples of Somadeva. " ³⁹

36. *Epigraphia Carnatica*, Shimoga, Pt. I. Shikaripur Taluk No. 126.

37. *Ibid.*, p. 347.

38. *sa vādirājō'pi śrīsomadevācāryasya śiṣyaḥ* ;
' Vādibhasimho'pi " adīyasītyaḥ
' vādirājō'pi māṭīyasītyaḥ ' ityuktatācca.

39. *Lcc cit.*, p. 9.

At the end of the paragraph, Prof. Handiqui himself adds the caution :—

“ But, nevertheless, it is strange that they should be so completely silent about their early guru Somadeva ”,

which is to be supplemented by another difficulty in the way of accepting the tradition, viz. that

“ Śrutasāgara's statement is not confirmed by any other contemporary source ; and it cannot be forgotten that Śrutasāgara comes very late, long after all these authors. ”

as ably pointed out by Dr. A. N. Upadhye.⁴⁰ It was Hultzsch who first noticed this reference by Śrutasāgara ; but he gave full credence to it, and even tried to use it as a sheet-anchor to determine other dates in his article on ‘ *the story of Jivandhara* ’ (QJMS XII. 4, p 317 ff)

4 Eulogies of Vādirāja as a poet and scholar

(a) Extracts from inscriptions in Sanskrit
From Mallisena-prasasti .—

(1) *trailokya-dīpikā vānī dvābhyāmerodagādīha ।
Jinarājata ekasmādekasmādīādīrājatah ॥*⁴¹

“ A speech which illumined the three worlds has issued only from two persons on this (earth) ; one (was) the king of Jinas (Jinarāja), the other Vādirāja ”⁴²

40 Introdn. to *Jivandhara amṛta*, p 15

41 Loc cit verse 40 (Date—12th century A D).

42 The English Translation of this and the following verses from *Mallisena-prasasti* are Hultzsch's (Ep Ind III p 184ff)

- (11) *āruddhāmbaramindubimbaracitautsukyam*
sadā yadyaśa -
sochatram iākcamarīya-rājirucayo'bhyarnam
ca yatkarnayoh i
seiyah imhasamarīya-pithavibhaiśh
sarra-praiān-prayā-
dattoccairjayakarasāramahimā eruādirājo i idam || 43

"To be served by the wise is the holy Vādirāja, whose fame, like a (royal) parasol, constantly covered the sky (and) desired (to outshine) the disc of the moon; near whose ears glittered masses of speeches, like rows of tails of female *chāmaras* *; the might of whose chair was to be worshipped (even) by lions, (and) at the greatness of whose excellence loud cheers were uttered by all the disputants, as by subjects."

- (111) *yadīya-guṇa-gocaro'yam iacana-iḷāsa-prasaraśh*
latinām :—
erimaccaulūḷa-cakresara jaya-latake iāgradhū-
janmabhūmau
niślan lam dindimāḥ paryatati paturato
rādirājasya jignoh i
jahyudyad vāda-darpo jahūḥ gamakatā garra
bhūmā jahāḥ
i yāhārersyo jahūḥ sphuta madhura-sraya-
kāyālepaḥ || 44

43 Loc cit verse 41.

* "This verse institutes a comparison between a king and Vādirāja, whose name means 'the king of disputants'. The subjects of the king are represented by the disputants, and his parasol by Vādirāja's fame. For the king's *chauris* the author discovered an equivalent in Vādirāja's speeches, which, like the former, were near the ears, because they proceeded from the mouth and which resembled the former in whiteness because they exposed the teeth' (Note by H. trsch)

44. Loc cit verse 42.

"To his virtues refers the following play of words of the poets—

In the victorious capital of the glorious Chālukya emperor (Cakreśvara) which is the birth-place of the goddess of speech, the sharp-sounding drum of the victorious Vādirāja suddenly roams about (The drum sounds 'jah' (1 e strike!), (as though) its pride in disputation were rising, (it sounds) 'jahih' (1 e give up!) as (though) it were curious of the speech (of others), (and it sounds) 'jahih' (1 e give up!) as though it boasted of clear, soft, sweet and pleasant poetry! "

(iv) *patāle vyalarājo vasati suviditam yasya*
jihta sahasram
nurgantā śargato'stu na bhavati dhiṣṇo
īajrabhṛdyasya śi'yaḥ
jñeṣām tñādetau nilaya bala-īasad
īādinah ke'tra nānye
garvam nirmucya sarīam jayinaminasabhe
īadīrājam namanti || 45

"The king of serpents, whose thousand tongues are well-known, lives in the lower world, (and) Dhiṣana (Brhaspati), whose pupil ■ (Indra) the bearer of the thunderbolt, will not leave heaven. Let these two live on account of the strength (1 ■ the inaccessibility) of their abode! What other disputants in this court of the lord do not abandon all conceit and bow to the victorious Vādirāja? "

- (v) *īḍgeṭi-sucira-prayoga-swīrdha-premāna-*
mapyādarā
dādatte mama pārśato'yamadhunā sri
īḍirāḍjo munih 1
bho bho pasyata pasyataiva yaminām
kim dharma ityuccakā-
rabrahmanya-parāḥ purātana-munerīḍg-
irttayah pāntu iah 11⁴⁶

" Let them protect you, these loud shouts for help of the ancient sage (i e Brahma) — ' Now this holy sage Vādirāja eagerly takes away from my side the goddess of speech, whose affection (has become) very strong through (his) long familiarity (with her) Ah ! Ah ! Look ! Look ! Is this the way of ascetics ? "

From Inscriptions at Humcha Nagar Taluk

- (vi) *sadasī yadakalankah kirtane dharmakirtih*
iacasi surapurodhā nyāya īḍe'ksapādah 1
iti samaya gurūnāmekalassangatānām
pratiniḍhurna deṭo rājate īḍirāḍjah 11⁴⁷

" Vādirāja, verily, combines in himself all the unique merits of different philosophers, and can represent like a perfect double Akalanka in the lecture-hall, Dharmakīrti in exposition, Bṛhaspati in speech and Gotama in logic, and is thus, to be sure a wonderful creation wherein all the Teachers are rolled into one "

- (vii) *ekatra guṇinah sarīe vādirāja ti amekatah* 1
tasyaiva gauratam tasya tulāyāmunnatih katham 11

" If in a weighing scale all the meritorious ones are put on one side, and you alone on the other, your

46. Loc cit verso 44

47 See *Epigraphia Carnatica* Vol VIII Nagar Taluk, No 39 (Date — Circa 11th Century)

side will remain at the ground with its weight, how can it ever rise up ? " [EC XI No 90 p 443]

(b) Extracts from inscriptions in Old Kannada —

(1) *adityana keladol can -*
drodayameseyadaioli dharāmandaladol i
i ādigalembi tuntuka-
i ādigale edapare i ad rajana keladol || 48

" Even as moonshine pales beside the sun, paltry debators, with titles howsoever big, cannot but fade beside Vādirāja "

(11) *alai e digdanti-dantambaramesedudu*
sadgadyapadyoktivid a-
balate sarajña-kalpam, birudanulu udinnanyā-
i ādindranin ca - i
i alisali edoho patrangudadire dalalircindhapam
pehōdinn alai allam i ādirājam paramata-
kubhṛta bhūla i agi ajrapātam ||
intenisida sattarka-sinmukhanum jagadeka-
mallavadiyumenisida i adirajadevarum 49

" If you ask of his power, well, it has reached up to the tusks of the Elephants of the Directions, if you ask of his literary ability in composing poetry and prose, well, it is equal to that of the all-knowing God ! It is time that a rival disputant surrenders his titles (in his favour), Oh, do not hesitate ! If you do not

48 *Op cit* No 35 This verse might refer to Kanakasena alias Vādirāja (I) also since it occurs in the inscription before the name of Kanakasena, but other inscriptions mention this of our Vādirāja (II) too (cf EC. V Arsikere Taluk, No 141) The English translations hereafter are by the present editor

49 *Op cit* The titles here pertain exclusively to our Vādirāja

hand over the charter, he will snatch it away from you! More I cannot state because of sheer inability. Vādirāja is verily the wielder of the thunderbolt of speech against the mountains, viz., rival philosophical schools! "

Such was the glory attained by Vādirāja, the teacher, with his titles 'the six-faced god in the six philosophical systems', and 'The Debator-in-Chief at the court of King Jagadekamalla'

- (iii) *jayasuvude binadamuddhata-
cayamam sri-vādirāja-sūrige sabheyol !
jayasimbhacakra-artige
jayapatrambaredu kulutamurpude binadam* 11⁵⁰

'In the royal assembly, Vādirāja's only amusement is the vanquishing of doughty debators, Emperor Jayasimba's only amusement is the writing out of charters of victory for him! "

(c) The colophons of Vādirāja's own works —

I Pāṭivanāthacarita⁵¹

- (1) *vijaya sārasiata punya firtha-
nityāi agāhāmala buddhi satti aih !
prasiddhabhāgi munipungatendrasih
erinandī-sangh'o'sti nibarhitāmhah* 11

50 *Op cit* No 37 In addition to the two titles of Vādirāja seen above the prose preface of this verse adds a third viz., *syadvada-vidyapati* 'master of the knowledge of Syadvada'

51 Published in the MDJG series No 4 (Bombay, Vik 1973) with an Introduction by Manoharlal Sastri. The *Prasasti* verses however are quoted both by Nathulal Jain and Mahendrakumar Jain in places already cited.

"There is the holy and blameless Nandisangha which has enjoyed a famous succession of illustrious ascetics, with powerful minds purified by daily dips in the sacred streams of Jaina scriptures "

- (11) *tasmunnabhūdudiyata samyama-ṛi*
strairidyarīdyādharagitakīrtih ।
sūrih svayam śimhapurāṇakamukhyah
śrīpāladevo naya । arima āṇi ॥

"In that line of teachers appeared a great saint, Śrīpāla-deva, the great chief of Śimhapura steadfast in the path of religion, great in saintliness and glorified even by gods and fairies "

- (111) *tasyābhavadbhavya saroruhānam*
amopāho nitya-mahodaya-śrih ।
nīdha dūrmārga naya prabhāṇah
śiśyot'amah ṛi-matisāgarakhyah ॥

"He had an excellent pupil in Matisāgara, who would ever dispel the darkness of the lotuses, viz., the laity, whose glory was daily spreading and whose good influence could counter all forbidden and immoral conduct "

- (1V) *tat pāda padma-bhramareṇa bhūmnā*
nīhreyasa śri ratī lolupena ।
śri vādirājena kathā nibaddha
jaini śābuddhyeyamanīrdayāpi ॥

"By Vādirāja, who is a bee at his lotus-feet, this Jaina story, brimming with compassion, has been written to the best of his ability, with a view to achieving union with the *summum bonum* "

(v) śākābde naga-īrḍhi randhra-ganane
 samṛatsare krodhane
 māse kārttika-nāmnī buddhimahite
 suddhe trītyādīne ॥
 simhe pāti jayādike vasumatim
 jainī katheyam mayā
 nispattim gamitā safi bhavatu vah
 kalyāṇanispattaye ॥

"In the śaka year 947, Krodhana (27th October 1025 A D.), month of glorious Kārttika, bright half, dated third (trītyā), when Jayasimha was reigning over the realm, this Jaina story was completed by me; and may it bring good to all ! "

(vi) lakṣmīvāse vasatī katake kaṭṭagā-śira-bhūmau
 lāmāvāpti-pramada subhage
 simha-cakreśvarasya ॥
 nīspanno' yam naiśa-rasa-sudhā-syanda-
 sindhu prabandho
 jīyāduccair-janapati-bhāṣa-prakramat-
 kānta-punyaḥ ॥

"When the glorious camp of King Jayasimha was stationed happily on the banks of the river Ghata-prabhā after a victorious march, this work, dripping with the nectar of all the nine rasa-s (poetic sentiments), and singularly sacred by its treatment of the birth-stories of the Lord, reached completion. May it endure for ever ! Amen ! "

II Nyāya-viniścaya-vivarana ⁵²

(1) śrīmānnyāya-īnīścayaśtanubhṛtām
 ceto-drgur īnīśalah

52 Published in 2 volumes by the Bhāratiya Jñāna Pīṭha, Kāshī; Vol I-1949, Vol. II - 1954; Editor : Mahendra Kumar Jain For colophon, see p 369 (Vol. II)

sanmārgam pratibodhayannapi ca tan -
nihareyasa-prāpanam ||
yenāyam jagadeka-īatsala-dhīyā
lokottaram nirmīto
devastārkika-lōka-mastaka-mantr-
bhūyāt sa īah sreyaśe ||

"This 'Determination of truth' is an opener of the mind's eye to people and will awaken them into the nature of the Right Path. It will also lead them to the state of Perfection. This has been written in an extraordinary way with the single aim of favouring the world (as also 'King Jagadeka'). May that Teacher (Akalanka and also Jina) who is like a crest-jewel in the world of logicians, shower his blessings upon us ! "

(11) *īdyānandamananta virya sukhadam*
śrī-pūjya-pādam dayā-
palam sanmatisāgaram kanakasena-
rādhyamābhyudyami ||
suddhyannuti-narendrasenamakalankam
vādīrājam sadā
śrīmat-svāmi-samantabhadramatulam
īande jinendram mudā ||

"With joy I ever bow down, intent on effort as I am, to Lord Jina who is in one Vidyānanda (also, 'delighting in sacred lore'), Anantavīrya [-sukhada] (also, 'showering infinite strength and bliss'), Pūjyapāda (also, 'with feet adorable'), Dayāpāla (also, 'vowed to compassion'), Matisāgara (also, 'an ocean of right knowledge'), Kanakasena-rādhyā (also, worshipped by Kanakasena or gold and army), Narendrasena (also with royal army none other than right policy'), Akalanka (also 'blameless') and Vādīrāja (also, 'Best of speakers'), and Svāmi Samantabhadra (also, 'benign all round') ! "

Before we pass on to the next verse, the momentous implications of the puns of this verse are well worth a notice. Under the guise of *Jinastuti*, the accomplished poet is praising not only his worthy predecessors like Puṣṣapāda, Samantabhadra, Akalanka and Vidyānanda, but also teachers like Kanakasena and Maṭiśāgara, and what is most important, his senior contemporaries like Anantavīrya and Dayāpāla. The only two intriguing names we are still left with are Vādirāja and Narendrasena. We think it highly unlikely that the author is indulging in self-praise here. Even to take it as an epithet of either Akalanka who precedes, or Samantabhadra who follows, the expression, is not to our liking because it goes against the procedure uniformly adopted by the poet in the verse. Nor, on the face of it, can it be taken to refer to Kanakasena-Vādirāja I, in the Dravida Sangha Arungalānvaya because he has already been referred to by the name Kanakasena. This poses a problem before us, and similarly, the single name Narendrasena in the verse poses another problem inasmuch as it is an unfamiliar name in the succession lists of Dravida Sangha-Arungalānvaya already discussed at length by us.

Both these difficulties can be satisfactorily solved by taking the names of *both* Kanakasena and Narendrasena in this verse to refer to the contemporary renowned teachers of the Candrakavātanvaya (or Senānvaya) of Muḥgund and *not* to teachers of the Dravida Sangha. In that case, the word Vādirāja can easily designate our author's teacher in the *gūṛuparamparā* (of Dravida Sangha-Arungalānvaya) namely, Kanakasena-Vādirāja I. That Narendrasena of the Candrakavātanvaya was an exceptionally worthy grammarian

is known from inscriptions⁵³ In this connection, it is interesting to note how Dr Barnett, while first editing the Mulgund Inscriptions⁵⁴, fell into the error of identifying Kanakasena (i.e. Vādirāja I in our terminology), the guru of Śrīvijaya, with Kanakasena of the Candrakavātanvaya⁵⁵ because both of them were living about the same time. Our proposed solution thus will help in determining the literary celebrities referred to by the poet Vādirāja

(iii) *bhūyo bheda-nayāvagāha gahanam
derasya yadānmayam
kastadīstarato ivieya vaditum
mandaprabhurmādrasā ||
sthū'ah ko'pi nayastaduktavīśayo
iyakīkṛto'yam mayā
stheyāccetasī dīmatām mati-mala
praksalanatka ksamaḥ ||*

“How can a dull-witted one like me claim to explain in full the Teacher's deep thoughts, so difficult to plumb by reason of the teeming shades of diverse argument? I can only state, therefore, that I have only given a very broad indication of his idea. May it, then, remain in the minds of the learned as the only cleanser of mental impurities !”

53 Cf. the following eulogy in Kannada —
candraḥ katantram jai-
nendram sabdānusāsanam paṇini mā-
titaḥ dṛam narendrasena mu-
ndra ngekakṣaraḥ perar igau mogge?

“Sa nt Narendrasena is a past master equally in all systems of Sanskrit grammar like Candra, Katantra, Jainendra, Paṇini, and Aindra. Who else can achieve it?” — Mulgund Inscription of Somesvara I (1033 A.D.) Edited by L. D. Barnett in Ep. Ind. XVI p. 55 line 24. See also P. B. Desai, Jain sm. in Sou. h. Ind. a, p. 138.

54 See above footnote for reference to source.

55 Loc. cit. p. 53.

- (iv) *vyākhyāna-ratna-māleyaṁ*
prasphurannaya-dīptibhiḥ |
kriyatāṁ hr̥di vidvadbhi-
studentāṁ mānasaṁ tamaḥ ||

"May scholars adorn their hearts with this Diamond Necklace of Exposition! With its shining rays of logic, may it dispel darkness within!"

- (v) *śrīmatsimha-mahipateḥ pariṣadi*
prakhyāta-vādonnati-
starka-nyāya-tamopahodaya-giriḥ
sārasvataḥ śrinidhiḥ |
sūryaḥ śrīmatisāgarasya viduṣāṁ
patyustapaḥśrībhartām
bhartuḥ simhapureśvaro vijayate
syādvāda-vidyāpatiḥ ||

"Glorious, indeed, is Vādirāja, the Lord of Simhapura, the Master of Jaina sacred lore, the recipient of honours in debating at the court of Emperor Jayasimha, the Rising Mount to break asunder the darkness of thought and argument, the darling of Poesy, the abode of prosperity, and the student of Matisāgara, the best of scholars and the foremost of ascetics!"

III. Ekibhāvastotra ⁵⁶

- vādirājamanu śabdika-loko*
vādirājamanu tārka-simhaḥ |
vādirājamanu kāvyakṛtaste
vādirājamanu bhavyasahāyah ⁵⁷ ||

56. Published in the *Kāvya-mālā*, Vol. VII, pp. 17-22.

57. All the earlier verses in this hymn except this last are in the metre-*Mandākrāntā*. Two Mss. (viz. No 9433 and 944) in the *Descriptive Catalogue of Sanskrit Manuscripts, Madras* (Vol. XVIII p. 6730,) omit this colophon altogether, thus rendering it suspect though it is very popular today. However, we find it added in another Ms of the same hymn (No. 16116) called, however, by a different name *Kaṭhānastavam* and noticed in the same *Catalogue*, Vol XXVIII, Supplement, p. 10538.

"Vādirāja leads the grammarians all ; Vādirāja leads the best of logicians . . Vādirāja leads the poets one and all ; Vādirāja again leads in aiding the laity ! "

IV Yaśodharacarita⁵⁸

- (1) *kānādaḥ konamelam bhayatu bhayaśaśi*
saugatasyaśato'yam
mṛtyurmimāṃsākūḍyāḥ kṛmīḥ jaiśadhīyah
kurraṭe garāḥ kṛptam ॥
yenāyam nyāya mārga-prakata-patu-īcah-
praudhū-paryāya rūḍham
bāḍham dustarka gāḍha grahana-parīrdhān
īādirājastṛnedhī 59 ॥

- 58 Neither the printed edition of Tanjore nor the present edition contain any *prasasti* at the end as in the case of other works. But some Mss collated for the purpose of this edition contain two verses of *prasasti* as noted in our footnotes on the last page of the Sanskrit printed text. The Madras Catalogue records that one of these verses viz, *kānādaḥ* etc, is found in a Madras Ms too, viz, No 12164, *Op cit* Vol XXI, p 8138. This verse has also been recorded in an inscription — EC IV No 100, p 52. So we note the two verses and translate them here as representing a fairly ancient tradition. Perhaps, originally they formed only inscriptional verses, or popular *dicta* and later found their way into the colophon of the *Yaśodharacarita*.
- 59 There are some variants of the last word like *trnoti* in the Madras Ms. But though unfamiliar and jarring on the ear, this is a grammatically correct form as noted even by Abbavaragupta in his *Dhvanyaloka-locana* while illustrating the defect of cacaphony (*śruti-kṛtā*). Vide — ' *śruti kṛtastu* ' *adhaks t*, ' *akṣotsit*, ' *trnedhī* ' *ityādi* - *Ibid* p 214 (Benares Edn with Balapriya)

" Let the follower of Kanāda sneak into some corner in fright ! Lo, here comes Death to the Buddhist ! What use does it serve if the dull witted Mīmāṃsakas and others of their ilk puff themselves big with pride ? For here is the veritable Vādirāja himself who will smash down all the disputants bloated up with bad logic through his clear majestic words well versed in the ways of right reasoning ! "

(11) *tāṇādbhaṇanti madhurā madhu sarkarādya-
stāṇāḍ hrīḷa viśayā hrdayam sprṣanti !
yāṇādyasodharakatha-sraṇāṇāṃ pumsāṃ
eritādi rāja racita na rasairbibharti ॥*

" Honey, sugar, and all such things will taste sweet only so long as the dulcet strains of Yaśodhara's Tale, composed by Vādirāja, have not filled the ears of the listeners with delight ! "

(d) Praise of Vadiraja by later poets

Lakṣmana, whose commentary on the *Yaśodharacarita* is published in this edition, prefaces his comment on each canto with one or more invocations to Vādirāja. We leave them out of account here, as they can be easily referred to by opening the relevant pages.

Judging by the number of Jaina authors in Sanskrit later than Vādirāja, and Vādirāja's own dazzling personality as borne out by the records we have so far seen, it is but reasonable to expect a large number of later references in his praise. But the present editor, who could not undertake the task of consulting all later references to Vādirāja, more due to lack of requisite facilities than lack of enthusiasm, has to leave this section as it is. It is hoped that some other scholar will help him some time to make good this deficiency.

Nonetheless, it appears to the present editor that such references in Sanskrit may not be many after all. On the other hand, in old Kannada literature, wherein we do not expect to find much by way of tribute to a Sanskrit writer—in fact, even Janna who is indebted heavily to Vādirāja in his Kannada work, *Yasodharacarite*, does not stop to mention the name of this worthy predecessor—or—we do come across echoes of Vādirāja's praise, more than once, in the works of great Kannada Jaina poets. These are recorded below, with translation into English. May this not suggest that the popularity of Vādirāja was more in the South than in the North, more in Karnataka than in other provinces?

- (1) *adivaita vādi-nivāha mā-*
da dvirada-ghata vipātanaika patistha- ।
syādradacala simham
*vidvamsar pogale vadirājam negaldam ॥*⁶⁰

'Glorious was Vādirāja whom scholars praised mouthfully as a veritable lion in the mountain of Jaina thought, that could smash into pieces in no time even herds of mighty elephants, to wit, the hosts of *adivaita* philosophers '

- (11) *dorevetta tarḥa-sāstrada*
parinatigam negalda cakrārartiya sabheyol ।
beralettidarendode iva-
*dirāja-devara samānarari dhareyol ॥*⁶¹

'In the grand court of Emperor Jagadekamalla himself, Vādirāja did not hesitate to lift up his finger (to

60 Nagavarma *Kavyava'okana* : V 188 Dharwar Edn
 { Date C 12th century }

61 Śuntartha *Sukumāracaritam* I 25 { Date - C 12th
 century }

register his claims) when the test proposed was for proficiency in the science of Logic! Will this earth ever show an equal of his ?'

(111) *vāḍigalene negalda mahā-
vāḍigalam nudidu geldu cakreśvarano- 1
ldādarisi negaldaninfi
mediniyol iḍḍirājadevare devar 11* 62

'Vāḍirāja verily became a god on earth winning royal favours of the emperor by winning in debate every time the mightiest of disputants in the royal court.'

5 Life of Vāḍirāja

From the material furnished in the previous section, we get a clear picture of the outstanding personality of Vāḍirāja, both as a poet of repute and as a philosopher of prestige. His resounding triumphs against redoubtable rivals in philosophy in the grand court of the Chālukyan Emperor, Jagadekamalla (I), had become legends in the land's literary history. There was no end to the laurels he won from his royal patron who was so pleased with him, and no rival who challenged him in a debate and was not worsted. Vāḍirāja's supreme felicity of expression, incisive force of argument and infinite mastery over Jaina theology, won for him such distinguished titles as *Jagadekamalla-vāḍin*, *ṣaṭ-tarka-saṁmukha*, and *syādvāda-vidyāpati*. Though a divine, Vāḍirāja's contribution to literature was conspicuous and all his three major works, viz., the *Pārevaṇāthacarita*, the *Nyāya-viniscaya-uvārana* and the *Yasodharacarita* were written during the reign of his royal patron Jagadekamalla,

62. *Brahmasiva, Samayaparikṣa* (Ed. H S Kulkarni, Dharmwar, 1958), I. 18 (Date-C. 12th century).

Vādirāja himself has informed us that Matisāgara, Hemasena⁶³, and Dayāpāla⁶⁴ were all his teachers and they were no more when he penned his *magnum opus*, the *Nyāya-viniścaya-vivaraṇa*:—

yairekānta-krpālubhirmama
manonetraṁ samunmūlitaṁ
śikṣā-ratna-śalākayā hitapatham paśyatyadrśyaṁ
paraiḥ ।
te śrīmanmatisāgaro munipatiḥ śrīhemaseno dayā-
pālaśceti diviśrīḥ'pi guravaḥ
smrtyābhīraksantu mām ॥⁶⁵

We have already noted the reference to Vādirāja's another guru Kanakasena.⁶⁶ All these teachers were Digambaras who hailed from the Nandi Saṅgha (or *gana*) of the Draviḍa Saṅgha-Arungalānvaya and their succession was kept alive in places like Humcha.⁶⁷ All

63. We cannot take as conclusive Dr. Venkatasubbiah's identification of Hemasena with Dhanañjaya, author of *Dvīsandhana*. cf. JBRAS, N. S., 3, 1928 p. 156 f.

64. We have seen that the inscriptions speak of Dayāpāla only as a senior co-student (*sadharmā*) of Vādirāja.

65. *Op cit* Vol. II. p. 248, cf. also Vol. I. p. 545.

66. A second reference to Kanakasena noted in the Index of the work in question (NVV) is not traceable by me in the body of the text.

67. One more epigraph from Sompur (Hassan) which refers to these teachers may be noted here — *Mysore Archaeological Report*, 1926, p. 49. The list here is given as — Śrīpāla — Hemasena — Dayāpāla — Śrīvijaya — Śāntideva — Puspasena — Cakravartī Vādirāja — Śāntadeva.

All these lists do not agree in details. But the reference to Vādirāja here as 'Cakravartī Vādirāja' is significant and is a sure pointer to our author.

these have written outstanding books, of which only Dayāpāla's *Rūpasiddhi* is known at present ⁶⁸

Nāthūrām Premi records a tradition embodied in Devasena's *Darsanasāra* that the above Sangha in the South was frowned upon by orthodox Jainas as pseudo-Jaina (*Jainābhāsa*), inasmuch as they held land and property, took to agriculture and business.⁶⁹ We are not sure whether this is not a later idea in view of the uniform esteem and admiration which Vādirāja compelled from his contemporaries as we saw above

The same writer also records a story about Vādirāja ⁷⁰ :— It appears Vādirāja was a leper and that when enquiries were made at court regarding this, his pupil lied and gave out that he was perfectly healthy. Someone took up a challenge then, and the king himself undertook to investigate it. The pupil was in fright and ran to his teacher to report what had happened. The teacher pacified him and easily became free from his fell disease instantaneously by composing the religious hymn, *Ekibhastotra*

As the learned writer judiciously remarks, the story, despite the support it derives from Candrakīrti's commentary, is hardly credible. It only illustrates the

68 In 'the Catalogue of Sanskrit and Prakrit Mss in the C P and Berar' published by Hiralal (Nagpur, 1926), there is the entry of one Ms (No 7893), *Vidyānūtada* by Matisagara. Some extracts from this work on *mantra-sastra* are also given on p. 750

It is not clear whether this Matisagara and the guru of Vādirāja are identical

An incomplete Mss of *Rūpasiddhi* is preserved in the Library of the Oriental Research Institute, Mysore

69 *Jain Sahitya aur Itihās*, (2nd edn) p 294-5

70 *Ibid* p 295.

later-day flair for investing teachers with all conceivable miracles. In Sanskrit literary history, we have such stories about Kālidāsa, Bāna and Mayūra, which do not stand any historical examination.

Jayasimha, the royal patron of Vādirāja, is by no means known to history as a Jaina by persuasion. He must have practiced religious toleration as a state policy. Otherwise we would not have had so many of his charters and gifts of land made over to Brahmins, Śaivas, etc., as evidenced by a large number of his inscriptions. Dr. S. C. Nandimath has ably established how the Western Chālukya rulers were only descendants of the Bādāmi Chālukyas, and their hereditary religion was not at all Jainism.⁷¹ It therefore redounds to the singular credit of Vādirāja that he could almost assume the office of royal preceptor and win the highest tributes from a non-Jaina king, all by dint of his personal merit only.

Vādirāja must have thus lived an active life in Karnataka, participating prominently in all philosophical

71. S. C. Nandimath, *Chālukyas of Bādāmi and Kalyāṇa* QJMS, Vol. XLVIII, p. 22. This article also shows that Jagadekamalla Jayasimha was the brother of Vikramaditya and that both these were sons of Dasavarma and Bhāgyavati. Dasavarma was the brother of Satyasraya, son of Taila (married to Jakabbe) who wrested the throne from the Rastrakūtas.

Bilhana, the court poet of Jayasimha's grandson, Vikramaditya VI, paints both Vikramaditya and his father Abhavamalla (i. e. son of Jayasimha) as votaries of Śiva.

The Kannada *Baṣavapurāṇa* states that Jayasimha's Queen Suggaladevi was initiated into Viraśaivism by Devara Dāsimayya cf. *Indian Antiquary*, Vol. VIII. pp. 10-21, Fleet, *Dynasties of the Kanarese Districts*, p. 43f.

assemblies of the day, winning many a glory at court and devoting his time to the propagation of Jaina thought by means of learned works, popular poems and religious discourses. He was a hero of many wordy battles and a poet of immortal poems. His life has remained a legend, and his poem *Yasodharacarita* has remained a popular classic down the ages, judging by the number of MSS available throughout India. His work inspired the Hoysala King's *Kavacakravarti*, Janna to wit, to write a similar *Yasodharacarite* in Kannada, and perhaps much earlier, an unknown poet in Tamil to compose the *Yasodharakavyam* ⁷²

6 Works of Vādirāja

We are quite certain of Vādirāja's authorship of three works, two poetical, and one philosophical, as already indicated. Since the *Yasodharacarita* will be treated independently in a later section, a brief sketch of the others is provided below. Other works ascribed to him will also be indicated —

-
72. Titles like *Vadibhasimha* and *Vadiraja* appear to have been very much in vogue in Karnataka since very ancient times. Even Jinasena refers to a *Vadisimha*. There is a plate which purports to record events of 747-8 A. D. edited by Burnell (*South Indian Paleography*, 2nd ed. p. 34) which refers to the titles of *Vadimadagajendra* and *Vadibhasimha*. Though Rice accepts it as genuine (*Mysore and Coorg*) Fleet regards it as a forgery of not earlier than the 10th century A. D.

It is indeed a pity that in the present state of scholarship we are not in a position to determine the personal name of this author precisely if 'Vadiraja' is held to be only a title. However we can demarcate this Vādiraja from others quite precisely. '-suri' and '-deva' are only appellations denoting a divine and these are omitted from mention in our references.

(A) Pārsvanāthacarita

This is a literary epic in twelve cantos describing the different births, culminating in the attainment of perfection, of Saint Pārsvanātha, the twenty-third Tīrthamkara. In characteristic Mahākāvya tradition, it creates occasions to describe triumphs in battle, victorious marches of armies, love and beauty. The author exhibits his skill in the manipulation of difficult sound-effects and acrostics in a whole canto, viz., the Seventh. There is not much of a connected story, and characterisation is inconspicuous from the strictly literary point of view. But it must be remembered that it is a sacred poem, a *Purāṇa* in truth, modelled on the relevant cantos in Guṇabhadra's *Uttarapurāṇa*, and does succeed in investing an atmosphere of religious awe and grandeur to the figure of the hero in the last cantos.

The titles of the different cantos are —

- I. *Aravinda-mahārāja-saṅgrāma-vijaya*,
- II. *Svayamprabhāgamana*,
- III. *Vajraghoṣa-sārga-gamana*,
- IV. *Vajranābha-cakravartī-prādurbhāva*,
- V. *Vajranābha-cakravartī-cakra-prādurbhāva*,
- VI. *Vajranābha-cakravartī-prabodha*,
- VII. *Vajranābha-cakravartī-digvijaya-īyavarṇana*,
- VIII. *Ānanda-rājyābhinandana*,
- IX. *Dīgdei-ī-paricarana*,
- X. *Kumāra-carita-īyāvarṇana*,
- XI. *Keśala-jñāna-prādurbhāva*,
- XII. *Bhagavānnirvāṇa-gamana*

These Canto-headings cannot convey how the poet has taken special pains to infuse a human interest into

his varied characters, especially when they are tossed by lust and hate in the ocean of *samsāra*. Even a casual reader cannot miss the general preference of Vādirāja for the straight and the direct instead of the involved and the cumbrous in matters of style. But, when approached from the purely secular angle, the poem might fail to hold the reader's interest. It presents a complete contrast in this respect to his later and maturer work, *Yaśodharacarita*, which has proved so popular to all tastes.

Though it bears some marks of immaturity, and though it is not free from pedantry and artificiality in places, yet the *Pārvanāthacarita* repays the perusal of modern scholars because of the large number of predecessors explicitly referred to by Vādirāja. Beside the ancient dignitaries, viz., Umāsvāti, Grdhrapīṇḍha, Samantabhadra, he also finds occasion to praise masters like Akalanka, Vādisimha, and Jinasena, besides alluding to later authorities like Anantavīrya, Viśeṣavādin and Vīranandin. These references to authors and accounts of their works, though short, have proved of great value in fixing the chronology of many an old Jaina writer.

(B) *Nyāya-viniścaya-vivaraṇa*

This is by all means the *magnum opus* of Vādirāja which reveals his mastery over all the schools of philosophy in general and over the school of *syādiāda* in particular. Since the work was not published till recently, it could not attract the attention of the historians of Indian Logic who wrote their works in the beginning of this century. But due to its quality and excellence, depth of philosophical insight and sharpness of logical acumen, its extracts from very important, but

now extinct, works in Indian philosophy and refutation of the Buddhist theories as developed by Dharmakīrti, Arcata, Dharmottara, etc., this work of Vādirāja is bound to find sooner or later its honoured place in the galaxy of Sanskrit philosophical classics.

Though it professes to be only a commentary on Akalanka's logical text *Nyāyaviniścaya*, the *Vivaraṇa* of Vādirāja—also known as *Vivaraṇālankāra* after the manner of Dharmakīrti's work; and *Vyākhyānaratnamālā* as noted in the colophon—has the weight and authority of a full-fledged *bhāṣya* comparable to Śaṅkara's on the Brahmasūtras. It sets out the diverse theories of the adversaries, the Buddhists being the foremost among them, in their own words and then refutes them from the point of view of Jaina Logic.

In this connection, we cannot do better than quote from the valuable 'Foreword' to this work by Dr. Satkari Mookerjee :—

"The *Nyāyaviniścaya*, as is apparent from the very title of the book, is a work on Jaina epistemology that I have had the good fortune to study. The Commentary of Vādirājasūri on the *Nyāyaviniścaya* seems to me the most elaborate, exhaustive and comprehensive of all. The language and the arguments of Vādirājasūri are admittedly exceedingly abstruse and incisive. The value of this work is particularly augmented by the elaborate criticism of Dharmakīrti's *Pramāṇavārttika* and the exposition of Prajñākaragupta ... This work, though primarily it professes to be the exposition of the Jaina logical tenets, has a super-added value as the faithful exposition and elaborate critique of all the tenets of the Buddhist

schools of thought, particularly of Dharmakīrti and his exponents. This work is practically an encyclopaedia of Indian logic, which is noted for its stupendously wide range and its appalling dialectic.⁷³

Vādirāja successfully refutes in this work many a rival doctrine, and brilliantly defends the *syādiāda* against the criticisms of Śamkarācārya in his *Brahma-sūtra-bhāṣya*⁷⁴. Since our main concern here is only Vādirāja's poetry, and not his philosophy, we resist the temptation of giving *in extenso* the arguments of the two. Some of the other notable philosophers alluded to are: (1) Asvaghosa,⁷⁵ (p. 239)⁷⁶ (2) Kumārila (p. 455), (3) Praśastapāda (p. 452), (4) Iśvarakṛṣṇa (p. 471), (5) Mandanamisra (p. 809) and Viśvarūpa, a forgotten commentator of the *Nyāyabhāṣya* (p. 202).

Amaracandra, in his *Āmṛtavalapātā* defines *iāda* as an alliterative repartee, calculated to raising one's own prestige and running down the adversary's, and leading to discussions, casual and academic, so as to show off one's erudition.⁷⁷ We may give here an example of

73 *Op cit* Vol II (NVV Benares, 1954)

74 *Op cit* Vol II p. 477

75 The present editor's note — 'A New Play by Asvaghosa?' (Journal of Oriental Research Baroda June 1962) points to the play '*Rastrapala*' of Asvaghosa quoted by Vādirāja from Dharmakīrti.

76 This and the following page references are all to Vol II, only.

77 *vado nuparsayuktih
svotkarsak paragarha ia i
kula-sastradi-samprasnah
svatastradhyayanapratha i*

— *Op cit* ■ 165

this kind of very interesting *śāda* from Vādirāja. In the following lines Vādirāja is silencing Arcata⁷⁸, the Buddhist logician—

*arcata-cataka tadasmād-
uparama dustarka-paksa-bala-calanāt |
syādāśāda-cala-vidalana-
cumcurna tavāsti nayacañcuḥ ||* (p. 449)

‘ Oh, sparrow of an Arcata ! Stop flapping your wings of bad argument ! Indeed, you do not have the strong beak of reasoning to pierce the mountain of Jainism ! ’

Vādirāja’s work which consists of only three sections (known as *prastāvas*) — Perception (*Pratyakṣa*), Inference (*Anumāna*) and Testimony (*Pravacana*) — runs to about a thousand pages of close print in super-royal size !

(C) Ekībhava-stotra

This is a devotional hymn popularly sung by Jains even to-day. It contains 25 verses in the Mandākrāntā metre and breathes pure devotion. Its lyrical fervour and popularity cannot be gainsaid, but as we already noted, not all Mss. contain the colophon mentioning the name of Vādirāja. There is a reference in one of the verses to Jivaka (or Jivandhara) and even this is not enough to confirm the ascription beyond a shadow of doubt. As in the case of *stotras* ascribed to Śaṅkara, Kālidāsa, etc., one can never be sure of the authenticity of this *stotra* either. The test of verbal correspondence too is inapplicable and indecisive. For aught we know, it may be this Vādirāja, or some later Vādirāja, or only

some anonymous poet fathering his own composition on an ancient celebrity, that is responsible for the mellifluous *Ekibhārasotra*.

(D) *Pramāṇa-nirṇaya*

This work on Jaina Logic has been published from Bombay⁷⁹ in the name of Vādirāja. Unlike *Nyāya-tiniścaya-vivarana*, it is in the nature of a very short manual for the use of beginners with four chapters :

- I. *Pramāṇa-lakṣana-nirṇaya* (Critique of Definition)
- II. *Pratyakṣa-nirṇaya* (Critique of Perception)
- III. *Parokṣa-pramāṇa-nirṇaya* (Critique of Indirect Means of Proof)
- IV. *Āgama-nirṇaya* (Critique of Testimony).

At the end of each chapter we find that the author claims to have based his exposition on the works of 'Deva' or Akalanka.⁸⁰ But no specific references are there to any other worthy predecessor. The published edition is based on a single Ms. and the only clue to authorship is supplied by the colophons at the end of each chapter which simply state—

“ itī śrīmadīādīrājasūripranīte ”

without any of his titles.

But Dr. A. N. Upadhye has made the following note in his personal copy of this text, which I had occasion to use, thanks to his kindness :—

79. Published in MDJG in the year V. S. 1974.

80 Cf. (i) *devasya matamudvīkṣya* (I, last verse).

(ii) *yanmūrūpitaṁ devaḥ tasyātra*

sankṣepānnirṇayo varṇito mayā (II, last verse).

(iii) ... *devasya dṛṣtvā matam* ... (III, last verse).

"The Delhi Ms in Kannada characters, which Pt Pannalal sent to me for inspection, gives the colophon thus—" *iti lakṣaṇanirṇayaḥ* ". Thus it does not mention the name of Vādirāja. This Ms is called *Pañcaprakaraṇa*, contains complete text of *Pramāṇa-parikṣā* of Vidyānanda, and incomplete text of *Pramāṇa-nirṇaya*. There is one Ms of *Pramāṇa nirṇaya* elsewhere, its relation with Vādirāja's work has to be seen "

This is a very important scholarly note, and until corroborated by further Ms evidence, we will not be right in taking this work as a genuine composition of Vādirāja, particularly in the absence of his name in the body of the work itself (since in the genuine works his name does occur in the body of the work). If it ultimately turns out to be a genuine work, it will have to be regarded as a summary of the author's larger logical work for the benefit of beginners

(E) *Kakutstha-carita* (?)

Before we close this section, we have to consider in some detail the possibility whether Vādirāja might have composed a work of this name, though it is no longer extant today, because he expressly declares, in *Yasodharacarita*, I 6, as follows —

' *śrīpārśvanāthakākutsthacaritam yena kṛtām* '

The question is whether Vādirāja is referring to one or two works herein. Pt Nāthurām Premi, in the first edition of his *Itihās*, Dr Vaidya, Prof Velankar and other scholars have been writing that '*Kakutsthacarita*' was a poem different from '*Pārśvanāthacarita*'. But Premi in the second edition of his book⁸¹

81. Loc cit footnote, p 297.

rejects this interpretation since it is against grammar, and corrects himself by saying that the singular number of the word ■ decisive and indicative of only a single work. He adds that 'Kākutstha' can well serve as an epithet of Pārśvanātha since he belonged to the family of Ikṣvāku and Ikṣvāku in his turn was only ■ descendant of Kākutstha.

The new solution, however, does not appear to us to be free from difficulty. For, we should at least get confirmatory evidence from ancient references in *Purāṇas* before we take Pārśvanātha as identical with Kākutstha. Instead of that, if we get some conflicting evidence, one has to pause and leave the problem open. In Māgha-nandi's authoritative treatise *S'āstrasāra-samuccaya*, the present editor finds both the Tīrthankaras 'Supārśva' and 'Pārśva' assigned to the "Ugra-vamśa" while those assigned to the "Ikṣvāku-vamśa" are only Rsabha, Ajita, etc. other than Pārśvanātha. How then are we to say that Pārśvanātha is identical with Kākutstha? The matter deserves further investigation from scholars versed in Jaina theology. It is not, however, beyond the bounds of possibility that Vādirāja might have written an epic poem on Kākutstha or Rāmacandra also since he is a Tīrthāṅkara in Jaina theology too. The grammatical irregularity noticed, in that case, will have to be regarded as dictated by metrical exigencies.⁸²

*Adhyātmadśaka*⁸³ and *Jñānalocanastotra*⁸⁴ are sometimes ascribed to this Vādirāja. The first ascription is uncertain while the second is certainly the work of

82. Cf the well-known dictum of poets —
api masam masam kuryat .

83. Published in MDJG. No 13

84. Published in MDJG No 21.

a later Vādirāja, son of Pomarāja, since the last verse therein tells as much.

7. Yaśodharacarita, a study

(1) *Synopsis of the story*

I

Rājapura was a beautiful and prosperous city in the kingdom of Yaudheya. The ruler was King Māridatta who took care to keep his tutelary goddess, Candamārī, appeased by arranging periodical offerings of animal sacrifices. On one such day of worship, the King himself repaired to the temple and, seeing various couples of animals brought by people, commissioned his officer, Candakarman, to fetch him a human couple for the purpose of sacrifice. He said—‘After I have first sacrificed the human pair with my own hands, the citizens shall sacrifice the pairs of lower animals. Otherwise, the breach in traditional procedure might bring down the fury of the goddess upon us!’

Meanwhile, the ascetic Sudatta arrived in the outskirts of Rājapura with a retinue of five hundred monks. In this company there were two novices, Abhayaruci and Abhayamati, who were brother and sister. Since they were yet young and unable to observe rigorous fasts, etc., Sudatta permitted them to beg food for themselves in the city

On their way, the two were caught by Candakarman who took them to the King in the temple. They were not perturbed in the least even at the sight of the gruesome spectacle there and the certain prospect of their death. When asked to bless the King, they wished that wisdom, which consists in doing good to living beings, might dawn upon him soon

The King was amazed by their composure, and begged them to tell him how they could be so fearless in the face of death even at such a tender age.

Abhayaruci, the brother, said in reply : ' I am glad that your mind is at last weering round to the notion of *dharma*. Our autobiography is sure to prove an incentive to good life and a warning against the sin of violence. Pray, listen ! '

II

Ujjayini, the famous city in Avantī, was being ruled by a glorious king, Yaśogha, whose charming queen was Candramatī. To them was born a son, significantly called Yaśodhara. The prowess of the prince was mighty and his dignity matchless. He vanquished many a foe in battle and took for his queen the lovely lady Amrtamatī who gave birth to a prince Yaśomatī.

Meanwhile, the old King renounced the world after transferring the kingdom to Yaśodhara. The chance discovery of grey hairs on his head had made him world-weary, and he betook himself to the forest to practice austerities.

Now the cup of Yaśodhara's happiness was full. The Queen loved him, the people worshipped him, and he had no enemies to disturb his peace. He regaled himself in the company of his sweet wife.

One night, after enjoying love's delights with the queen, the King fell asleep with his arms around her. The king's elephant-keeper in the stable outside suddenly broke forth into song, sweet and enchanting.

¹ The queen, lying on her couch with half-closed eyes, her body languid with amorous sports,

heard, this ravishing song and at once took a fancy for the gifted singer."

The very next morning, Amrtamatī bade her maid, Gunavatī, to procure him as a paramour. Not all her protestations were of any avail. The fellow was a stinking wretch, a cripple, with running sores all over the body, and true to his name Astavanka. He was an ugly beast, but the Queen's mind was made up. She did not recant or retract; she insisted on the maid to carry out her bidding on the plea .

'he that answers to the call of Cupid is verily a god to women lovely.'

Day and night, the Queen enjoyed clandestine pleasures with the cripple, seizing every opportunity that came, until her love for King Yaśodhara ebbed away

When the King noticed the Queen's coldness gradually, he resolved to look into the matter and lay in bed one night feigning sleep. Soon he found the Queen slipping from his side, anointing herself, and moving out to meet her paramour. The King, too, dogged her steps. He found that she went to the ugly cripple, the elephant-keeper, and began apologising to him for her delay. She suffered gladly even his lashes on her back with the leather belt and his kicks on her neck and began wooing him. She declared her unswerving love to him until he softened and took her into his arms. The king who was an eye-witness all along, was on the point of cutting down both the sinners in his mounting fury, but he bravely restrained himself, and returned to his bed without revealing himself.

All night long his mind was agitated by the shocking conduct of Amrtamati, whom he had taken for a paragon of virtue so long. He became disgusted of worldly pleasure once and for all and decided to seek perfection which knows not inconstancy.

The next morning, he started a game and struck Amrtamati with a soft flower in jest. But she dropped down to the ground, senseless as it were, and then the King cleverly made her know how much he knew about her. It was only a hint with a punning reference to the cripple's lashes the previous night; but it had set the Queen thinking.

Yaśodhara then went to his mother, Candramati, to pay his respects as usual. She could at once see that the son had lost his usual cheer.

III

The fond mother made loving enquiries about the son's consternation. Apparently, she could see no cause to upset him. Yaśodhara satisfied her curiosity by inventing the story of a bad dream he had dreamt. Lovely Moonlight had united with fell darkness, in his dream. The simple mother, however, took the King's words literally and became anxious for his safety. She suggested superstitiously that offering sacrifices to *Candikā* was the only remedy to avert the evil foreboded by the dream.

Not all the King's appeals to her reason were of any avail. His reminding her of the first religious principle of non-violence was in vain. The king was in a quandary, and as a concession to her sentiments, he agreed to sacrifice to the goddess a feint cock made of dough, on the day of the Festival of the Mother Goddess.

This was accordingly done ; and what a miracle when the beheaded bird of flour shrieked like a living one !

The King's sorrow was complete. If the Queen had deceived him, the Queen Mother had pushed him into deadliest sin. Sorrow for him in birth after birth was now a certainty. So he at once gave the kingdom to his son Yaśomatī, and made ready to go to the forest. At this juncture, the Queen Amṛtamātī invited him and Candramātī for a banquet ; and they accepted the invitation for sake of courtesy. Both of them were poisoned to death by that unscrupulous woman.

The chain of their rebirths, full of suffering, at once started :—

1. Yaśodhara—peacock ; Candramātī—dog.

The two, born in the forest, find their way to the palace in Ujjayinī. The peacock's antenatal memory is revived the moment it sees Amṛtamātī still dallying with the cripple, and torments her, only to be killed by the dog, which in its turn is killed by the dice-board thrown at it by King Yaśomatī.

2. Yaśodhara—boar, Candramātī—cobra

The boar kills the cobra, and a tiger kills the boar in the forest.

- 3 Yaśodhara — red-eyed fish, Candramātī — crocodile.

The crocodile snatches a female attendant of the King and is got out by fishermen who torture it to death. The fish too is caught and is served as food for Brahmins at Yaśodhara's own annual ceremony !

4. Yaśodhara—he-goat ; Candramātī—she-goat.

The son-goat mates with the mother-goat. Once King Yaśomati hunts down the mother.

5. Yaśodhara—goat, posthumously born; Candramatī—buffalo.

The embryo of the dead goat is brought up by an untouchable. It grows and serves the purpose of 'purifying' the stale meat of buffaloes, as declared by Brahmins and the purified meat is served at Yaśodhara's *śrāddha*! The he-goat indulges in musings about the futility of the whole show.

The buffalo, sporting in the river Śīprā, kills the royal horse and is caught and tortured to death by the King's men. It was roasted alive. Amṛtamatī ate its meat with zest. She also wanted the goat's flesh. Though she was a leper now with stinking sores, her zest for meat was as strong as ever. Her crimes had become the talk of servants in the palace.

6. Yaśodhara—cock, Candramatī—cock

Both were born in an untouchable's house and brought up by Candakarman.

IV

It was a gay spring. All nature was clothed in beauty. King Yaśomati, in the company of his Queen Kusumāvalī and other lovely ladies, went out on an excursion to the park outside the city.

Commissioned as he was to keep the park clean, Candakarman went there on duty and saw sage Akampana, at the foot of a tree. He listened to religious discourses from him, which silenced all his doubts. The sage expounded to him the nature of soul, its sorrows and perfection, the means to salvation and the nature of good and evil. The sage also pointed to the

two cocks with him and gave an account of their sufferings in birth after birth, all because of violence in intent. On hearing this, the cocks recollected their past births, became religious, and crew aloud.

At the same time, King Yaśomatī shot them down with a sound-guided missile.

Their departing souls entered the womb of Queen Kusumāvalī close by, and finally, they were born as twins—Abhayaruci and Abhayamatī.

Once, the King who had gone out hunting saw an ascetic on his way. Since he did not get game, he was angry and set his hounds against the ascetic while returning. But the dogs could do nothing. He was so angry that he wanted to kill the monk himself.

At the nick of time, there arrived a noble merchant, Kalyānamitra, who counselled reason and spoke of the greatness of the ascetic, Sudatta, who was himself once a King of Kalinga, before he became a monk.

King Yaśomatī regretted his rashness, and fell at the feet of his holiness. The saint read the murderous mind which the King had first entertained and this surprised him all the more. He then wished to know the state of his grandfather, father, mother etc., and was told how Yaśogha was in heaven, while Amrtamatī was damned in hell and how Yaśodhara and Candramatī had to undergo various rebirths till they finally became his own twin issues.

Hearing this tale of Yaśodhara's horrid wanderings, the King became wise and gave up violence. His twin issues arrived there by that time and they at once recollected their past lives.

Yaśomatī and, a little later, Abhayaruci along with his sister Abhayamatī renounced the world, leaving the

kingdom in the hands of Yaśodhara II (the brother of Abhayaruci)

The twins became apprentices of saint Sudatta
 “O Māridatta, we ourselves ate king Yaśomati's twin children. How strange that our attempt at killing a bird should result in such horrid wanderings in various lives! But when we see you about to kill a whole host of living animals, we are filled with wonder and pity!”

On hearing this story, the grim goddess, Mārī, herself renounced her love of violence. King Māridatta too sought spiritual instruction from sage Sudatta. Giving up his evil ways, he practiced love, and attained heaven. The twins too found happiness at last in heaven.

(11) *Vādirāja's Sources*

The story of Yaśodhara became eventually so popular with Jaina poets that we have more than a score of its later versions in Sanskrit, Prakrit, Apabhramsa and modern Indian languages. By the time of Vādirāja, however, so many versions were not there, and it is a pity that he has not alluded to his sources at all.

As Prof Handiqui has elaborately shown in his masterly work on *Yaśastilaka*⁸⁵, the earliest *Yaśodhara carita* that we know of is by Prabhañjana before the 8th century A D. It was probably in Prakrit. But the work is no longer extant, and we do not know whether Vādirāja had access to it.

Next comes the version in Haribhadra's Prakrit *Samaraiccakahā*. The tale of Yaśodhara as found in this work has been well summarised both by Jacobi⁸⁶ and

85. *Yaśastilaka and Indian Culture*, p. 42

86. *Samaraic cakāha* Vol I (Calcutta 1946) p. LX ff

Handiqui. So we will note here only the points of difference. There is no reference in Haribhadra to Māridatta and his attempted human sacrifice. All the proper names are different. Yaśodhara's father is Amara-datta (not Yaśogha), mother Yasodharā (not Candramatī) and Queen Nayanāvalī (not Amrtamatī). The story opens with the scene of adultery straightaway, and adds that the King had a real dream also the next night. The dream was that he was sitting on the top of the palace on a throne from which his mother pushed him down; he rolled down to the seventh floor dragging down his mother behind him. He tells his mother, however, a modified version of the dream that he had become a monk and tumbled from the top of the palace. Then follows the episode of the artificial cock's sacrifice. The Queen not only poisons the husband and mother-in-law but throttles the husband to make doubly sure of his death. The seven rebirths next recounted are exactly alike except for the change in the name of Yaśomati into Gunadhara, and of monk Akampana into Śaśiprabha.

But the conclusion is indeed wholly different. Abhayaruci's narrative, instead of stopping with his ascent to heaven, continues, and we are told how he was reborn on earth as Yaśodhara once again and how he had an early insight into Truth with the memory of his former lives and how he renounced the world along with his betrothed, Vinayamatī.

It will be seen that Vādirāja does not follow either the conclusion of Haribhadra or the details of the dream as mentioned by him, or the proper names of the characters. Nor is the promiscuous love of the Queen properly motivated in Haribhadra's handling. But

Vādirāja has described the ravishing melody of the cripple's song which won her heart. And the lady does not wring the neck of her husband in Vādirāja's version. Thus it seems that Vādirāja must have had some other version of the story before him when he wrote the *Yaśodharacarita*.

We know for certain that the encyclopædic work *Yaśastilakacampū*⁸⁷ of Somadeva and *Jasaharacarit*⁸⁸ of Puspadanta were written about fifty years before the work of Vādirāja. Since these authors resided in Karnatak, we might concede that Vādirāja might have looked into these two works. Yet, it is difficult to point to clear cases of his borrowing from any of these writers, beyond the indebtedness to proper names. In both these works Māndatta is associated with a Śaiva teacher Bhairavānanda (or Vīrabhairava according to Puspadanta) who eggs him on to animal slaughter including human sacrifice. Vādirāja has shown his tolerance in dropping out this association. On the whole, Puspadanta's work seems to be the model for Vādirāja—except for minor details like the dream and the Queen's strangling—in respect of narrative, rather than Somadeva's work which bristles with a thousand and one digressions. Stray motifs like that of the song might have been suggested by Somadeva's text. But the artistic unity brought into the diffuse elements of the story should go to the singular credit of Vādirāja. While shunning the biting satire, the boundless philosophical controversies and the artificial digressions of Somadeva, Vādirāja manages to infuse the maximum of human and poetic interest into

87. For a detailed synopsis of this story, see Hanuquī, Loc. cit., p. 21 ff.

88. For a brief sketch of this story, see Vaidya, *Jasaharacarit*, p. 23 ff.

his work without sacrificing the cause of moral instruction. The arrangement of the plot shows the hand of a master. His descriptions of the grim temple, the bloody king, the calm neophytes, the delights of love, the ravishing song, the unfaithful woman, the horrid cripple, the King's reaction, etc. are intensely moving and dramatic, and never out of proportion. Not a word is in excess though the figures of speech come at the poet's bidding. The poet's happy imagery and the gift of phrasing hold us captive even at the first reading. In the second part which is full of birth-stories, the poet is careful to hurry over, and provides relief to the reader in the discourses on religion which are indeed short and memorable. When we read Vādirāja's *Yasodharacarita* we at once feel that we are in the presence of a master-poet (Mahākavi); and it is this poetic facility of his which raises the work above the level of mediocrity, and makes it something more than a mere religious story. And in this, Vādirāja is really original. Though the work contains only about 300 verses in but four cantos, the critic will not hesitate to concede it the status of a 'mahākāvya' (Literary epic), claimed in its colophon. In sheer poetic quality it is second to none in Sanskrit literature, and as the shortest and sweetest *mahākāvya*, it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme, and moralistic in tone—a rare combination indeed. Its story is based on a popular, interesting, folk-tale, not on the trite subjects provided in *Purāṇas* and classical epics.

To the present editor it appears that in the matter of the religious sermon of Akampana to Candakarma, Vādirāja is indebted to Harisena's version of this story known as *Yasodhara-Candramati-Kathānala* in the

Brhatkathakośa,²⁹ because there are quite a number of striking similarities in thought and expression. This point has not been noticed by earlier scholars. The whole discourse is in terms of homely analogies, and four or five analogies in question-and-answer form in the same order cannot be assumed to occur independently to two writers. As Harisena's date is 932 A D, i e., about a century earlier than Vādirāja's there is nothing to militate against borrowing on the latter's part. Some of the parallelisms are set out below —

Harisena

Vaditāya

- | | |
|--|--|
| <p>1. ...na canyadī sarīrakam
 eko hi taskarah ko'pi
 ko'sthikāyām nidhāpitah
 jatunā sajñitā sā ca
 chudrahinā mayā kṛtā
 asyamei amalāṁ kṣiptāḥ
 pañcatāmagamat prabho
 jīvasya nīrgamo na'ra
 drsto'smabhiḥ kadācana
 <p style="text-align: center;">(p 173)</p> </p> | <p>1 prāśasya coram hi
 mahatkusulakam
 vīlipyā lāksam
 bahirapyarandhrakam
 gate hi kale
 dadrse sarīrakam
 na jīva-mārga-
 stadatīkamucyate
 <p style="text-align: right;">(IV 17)</p> </p> |
| <p>2. yogi tadā tam punara-
 bravit
 pūrvoktakosthikāyām ca
 sasankho nā nidhāpitah
 tatratyāḥ so narak
 <p style="text-align: right;">ca ikham</p> dhamatī pritamānasah
 taddhī anih sūyate loka
 nīrgato na vilokyate</p> | <p>2 prāśasya roham
 puruse'pyarandhrakam
 dhamatyalam
 sankhamudattanadakam
 dhanīrbahirgacchati
 nāsti tatpāṭha-
 stathātra manyasā
 vīcārapūrakam
 <p style="text-align: right;">(IV 20)</p> </p> |

89 Edited with a scholarly Introduction by Dr A N Upadhye (Singh Jam Series 17, Bombay 1943) The reference here is to story No 73

anyone can see how the crude nugget of Harisena acquires polish and poetic finish in the hands of Vādirāja. And the parallelisms do not extend to other portions.

One point remains to be disposed of in this section. T. S. Kuppaswami Sastri stated in his Sanskrit Introduction to the Tanjore edition of the *Yasodharacarita* that the source of this story was undoubtedly the *Uttarapurana* of Gunabhadra. He also added that the story occurs under the Book on Suvrata Tīrthankara.⁹⁰ This opinion is quietly adopted by Winternitz and De in their reputed works on Sanskrit Literature,⁹¹ and other scholars like K. V. Raghavachar⁹² have followed suit.

The present editor has tried in vain to locate the reference in the published *Uttarapurāna* of Gunabhadra. The story is conspicuous by its absence not only in the life history of Suvrata but in the *Uttarapurana* as a whole. Here is an example of a factual error handed on from writer to writer and it gives a lesson that one has to be very careful in recording one's evidence.⁹³

90 *cf* *esam yasodharacaritaprabandhanam*
gunabhadracaryapranitottarapurananantargata-
suvrata tirthankara-kathasam vidyamanam
yasodharacaritameva m ilamiti nirvavadam

— Op. cit p 4

91 History of Indian Literature Vol II p 535 History of
 Sanskrit Literature, p 436

92 Kannada Yasodharacarita (Mysore), p lxx

93 There is one red rect parallel furnished in one of the stories
 of the *Uttarapurana* viz of two brothers taking lower
 births successively because of their mutual anger (*krodha*
kasaya) but this is in no way connected with Yasodhara's
 story as we have it here — *cf* *Uttarapurana* (Ch. 62)
 Since writing the above it has come to my notice that S
 Bommarsa Pandita has also questioned this ascript on
 in his Kannada Edition of Janna's *Yasodharakavya*
 (Maraduru 1951)

Another conjecture of the same kind hazarded by Kuppaswami Sastri is Vādirāja's authorship of the Tamil *Yasodhara-Kāvya* ⁹⁴ Gopinatha Rao, who alludes to it, states as follows.—

“They (the Sanskrit and Tamil versions) are both so strikingly alike in composition and diction that there is every probability, as Mr Kuppaswami Sastri ventures to think, that they were written by one and the same author”.⁹⁵

Prof A. Chakravarti, to whose valuable works in English we owe our knowledge of Jaina literature in Tamil, is more cautious in his estimate —

Unlike Jaina literary works in Sanskrit where the authors generally give a bit of autobiographical information, either at the beginning or at the end of the work, in Tamil literature the author maintains absolute silence on that matter. Practically nothing is known about the author except that he was a Jaina ascetic. There is a Sanskrit *Yasodhara-Kāvya* dealing with the same story. But it is not clearly known which is earlier, the Tamil or the Sanskrit one. ⁹⁶

Another authority on the subject opines —

“*Yasodharakāvya* is one of the five minor epics in the period nearer to the third ‘Sangam Age’ *Yasodharakāvya* based on a Sanskrit work, consists of 320 stanzas.”⁹⁷

94 Vide *Sendamīl*, Vol I \ pp. 217, 265

95 English Introduction to *Yasodharacarita* (Tanjore edn)

96 A Chakravarti, *Jaina Literature in Tamil*, p. 45f

97 Dr K R Srinivasa Iyengar in *The Age of Imperial Unity*, p. 301

Thus, much can be said on both sides regarding the relation of the Tamil '*Yasodharakāvyaṃ*' vis à vis Vādirāja's Sanskrit work. It is difficult to take any definite position. But since the correspondence in the story is far too close, to the extent of similarity in the name of the Queen's servant-maid (viz. Gunavati) who figures but once in the whole poem, and who is found exclusively in Vādirāja's version, one might not be far from truth to think that the anonymous Tamil poem is modelled on that of the celebrated Sanskrit poem of Vādirāja, and not *vice versa*, in the present state of our knowledge of Tamil chronology.

We have already seen that Yaśodhara's story was quite popular with writers from about 650 A. D., the probable date of Prabhañjana. How much earlier it might have been current is difficult to determine. A sort of hint is dropped by Vādirāja, if we can look upon his epithet '*Kulena Gangah*'⁹⁸ (IV 46) with reference to saint Sudatta, king of Kalinga, being based on historical tradition. History knows that Kings of the Ganga family began to rule the Kingdom of Kalinga only by about the 5th Century A. D., when the Ganga era

98. This epithet is echoed by the Kannada poet Janna in his *Yasodharacarite* (IV 43) in the form '*Gangakulacakravartī*'.
99. Cf. "Towards the close of the 5th century A. D., the Gangas for the first time appear as rulers of the kingdom of Trikalīṅga .."—Harekrishna Mehtab, '*The History of Orissa*' p. 43

But it is claimed by mythical chronicles that the ancestors of the Ganga dynasty ruled at Ayodhya, and were descended from the ancient Ikṣvaku family. Cf. Ajit Prasad, '*Purusārtha-siddhisaṃgraha*' (Lucknow, 1933), Introdn p. 28

was founded by them. The story of Sudatta might thus date back to the historical period.

Similar stories of faithless women are not unknown to Sanskrit and Prakrit literature. For example, the moral of a Jātaka story¹⁰⁰ is—

“ All women fail to find delight in homes
that are their own.

Thus does a wife forsake her lord
though lusty be and strong

And will with any other man, e'en a cripple
vile, go wrong.”

a moral which can well fit in with Yasodhara's story. Another story concludes—

“ A sex composed of wickedness and guile,
Unknowable, uncertain as the path
Of fishes in the water—womankind
Hold truth for falsehood, falsehood for the truth !
As greedily as cows seek pastures new,
Women, unsated, yearn for mate on mate,
As sand unstable, cruel as the snake,
Women know all things ; naught from them

is hid.”¹⁰¹

E. B. Cowell observes that “ Like all collections of early popular tales, they (Jātaka stories) are full of violence and craft, and betray a low opinion of woman.”¹⁰² The world of the *Brhat-katha*¹⁰³ (as repre-

100 *Jataka Stories*, Vol. V (Luzac & Co., London, 1957) p. 236 For other stories of women's wickedness, see *Ibid.*, I p. 25, 148, 158-60, 284, 285, II 223-245, II 94, III 61, etc.

101. *Ibid.* Vol. I, p. 155

102. *Ibid.* Preface, p. xli

103 Cf. Somadeva, 52, 3-5, 103, 226 (noted by Hertel); *Brhat-katha* (Tawney) 5r. 125.

sented by the extant *Kathāsarit-sāgara*) is also full of such tales of inconstancy. Hemacandra's *Parīṣṭa-parran*¹⁰⁴ has a story of adultery where a queen carries on with an elephant-keeper who is also a cripple and who scourges her on the back with his leather-strap, just as in our story. All these point to the conclusion that the origins of the Yaśodhara story are to be traced to the beginning of the Christian era when the common stock of Indian folk-tales was being first drawn upon by writers and moralists. Perhaps these folk-tales were of Dravidian rather than Aryan origin since we find only writers from the South—like Guṇādhyā and Daṇḍin—making liberal use of them in the first instance. Jaina preachers must have given a religious turn to what was once a pure secular story of woman's infidelity. But by the time of Vāḍirāja, however, the story had already taken the final form, and his main credit lies in immortalising it with his poetry, and striking a balance between the moving human elements in the first half with the atmosphere of religious instruction in the second half. Bird- and beast- fable also formed an essential aspect of ancient Indian folk-tale; and we have, in Vāḍirāja's account of various animal-existences, a very artistic use of this theme to illustrate or point a moral, in characteristic Indian fashion. The animals in this poem not only afford entertainment, but also serve to analyse human motive with unerring discernment and act as good commentators on the vanity of life. The ritual-ridden ancient society could not have been more effectively and devastatingly satirized than by the reflection of these birds and beasts. Vāḍirāja's art of satire here reminds us of

Swift's *Gulliver's Travels* And this vein of subtle satirical humour is Vādirāja's own. The central thread that binds together the two parts, viz, life at the human level and life at the level of animals, is furnished by the interplay of love and hate. This panorama of light and shade goes on unchecked until wisdom dawns; and wisdom is but another name for the practice of *ahimsā* in thought, word, and deed. The whole human and animal situation dramatically unrolls before us, transfigured by the imagination of the poet, and the artistic unity of the poem finally synchronises with the ethical law of *ahimsā-dharma* itself. This impression of unity we miss in Somadeva's voluminous work; and Puspadanta's art pales in comparison with that of Vādirāja. Harisena's account is deficient in the human touch, since all his attention is on the narration of the incidents in summary fashion and not on delineation of character. Thus Vādirāja's *Yasodharacarita* shines in comparison with previous versions of the story.

(iii) Characters

Sanskrit poetic tradition recognised only perfect types of heroes and heroines for treatment in serious epics and dramas. Poets and playwrights, therefore, turned to heroic sagas of the past for their material and sang of gods and god-like heroes. The canon of decorum (*aucitya*) held complete sway over the critical judgements of Indian literary theorists, and the slightest indelicacy (*anaucitya*) in the treatment of passions was severely condemned.¹⁰⁵ While literary theory re-

- 105 Cf. '*anaucityaśrīte nānyad rasabhangasya kāraṇam*' Dhvanyaloka, p. 330. (Kashi edn.).

cognised 'Love' (or '*S'rngara*') as the "*rasa*" *par excellence*,¹⁰⁶ it took pains to point out how it would be caricatured into 'the comic' (*Hāsyā*) with the slightest touch of indelicacy¹⁰⁷, if the rigid rules about characters as laid down in the books were not scrupulously observed. The love-poet's worst failure was thus bathos, and he was not permitted to build a literary work on an immoral theme. Of course, theorists permitted introduction of such elements in rival and low characters (when *S'rngāra* would be just *S'rngārabhāsa*), but never in the hero or the heroine. The distinction between *rasa*, *rasābhāsa*, and *grāmyā* (*dosa*) is fundamental to Indian poetic judgement,¹⁰⁸ and classical Sanskrit writers, including masters like Kālidāsa, conformed to these general requirements. We have practically no adventurous writer who dared to set critical standards at naught, and win new territory for creative writing. Literature remained for quite a long time shut up in the narrow groove prescribed by orthodoxy, with the result that it soon began to show signs of decadence in an atmosphere of artificial refinement. The breath of life as actually lived by the Indian people is practically missed in the elaborate accounts of standard heroes treated to a plethora of poetic conceits. If we turn to Vāṇīrāja's *Yasodhara-varita* against this background, we get a refreshing sense of relief. We

106 Cf. *śrngāra eva madhuraḥ paraḥ prahlaḍaḥ rasaḥ* Dhvanyaloka, II 7

107 Called *grāmyatā* or vulgar ty by Daṇḍin in his *Ḥavya-darsa*. Cf. also '*śrngāra-līlā bhaved hāsyāḥ*' — Bharata

108 For a full study of the distinction between the categories of *Rasa* and *Rasābhāsa*, see the present writer's article on the subject in the *Karnatak University Journal*, Humanities Number, June 1962

breathe living air and we hear living voices. We discover a modern note for the first time in the very conception of character. Even Vādirāja's hero and heroine, not to mention the rest of the characters, are figures in flesh and blood who love and hate, sin and suffer, like the common lot of humanity. Though they are royal personages, they represent the life of 'everyman' since they are not just paragons of might and virtue, but partake of the weaknesses and follies of the whole of humanity. Vādirāja is entitled to a high place in the history of Sanskrit Poetry for having succeeded in introducing a note of realism and modernism which was unknown before. Our conventional dramas and epics cannot be 'tragic' in the nature of things, but Vādirāja's *Yasodharacarita* is nothing if it is not a tragedy. It is a tragedy, not only of Yaśodhara, but of Everyman. It is a tale of Life, Death and Redemption. It is a story of Paradise lost and Paradise regained.

Yasodhara, the hero

In our strong reaction to the sin of the heroine, we are likely to give her more importance than she deserves. The poet does not intend her to be a tragic heroine, as he intends Yaśodhara to be a tragic hero. Amṛtamatī comes and goes, only one nefarious role is assigned to her. Her affair is no more than an interlude, a passing phase, in the life of the hero which forms the entire poem.

Yaśodhara was blessed with wealth and status, power and pelf, health and youth, in fact, with everything that should make a man happy. His sway over the realm was unquestioned, his people were happy, his

marriage with Amrtamati sweet and his personality glorious. So he naturally gave himself up into thinking that he was the happiest man on earth. Was there anything wrong in that? Well, thereby hangs the tale. Is supreme happiness a possibility in this world? Religion says no. It is only a fact of heaven, not of this earth. Man is deluded into thinking that he is at the summit of happiness just when he is about to fall headlong into misery. Such was also the Greek idea of the lot of man on earth, and they thought that gods would become jealous if anyone said he was happy, and would at once push him into the abyss of suffering. But the Indian view is more philosophical and it makes man himself responsible for both his downfall and uplift. Absence of wisdom leads to downfall and he will rise again with the dawn of wisdom. Fate does not become a blind force here shaping his destiny from the outside; but becomes another name for his own wisdom or ignorance become active and productive.

When Yasodhara did flatter himself to be the happiest man in the society of his lovely queen Amrtamati, he was only ignorant and unaware of the evil ways of women. This was his tragic frailty and it brought down upon himself, most unexpectedly though, the worst misery that he could have imagined for himself. His most trusted wife proved a downright adulteress. She stooped down to the lowest depths of degradation conceivable, by surrendering her virtue to a horrid, ugly, cripple, a beastly and brutish menial. The King saw it with his own eyes and could have killed the criminals down with his sword at a stroke. They were there at his feet awaiting their well-deserved punishment.

But the King does not strike. Why? Because he is an Indian king and is stronger in self-composure than in emotional indiscretion. The greatness of an Indian hero is tested not by the bloodiness of his revenge, but by the splendour of his self-mastery. He has in him the gift of divine mercy yet, and he lets off the sinners.

But he cannot let himself alone. He punishes himself for his former illusion about woman's constancy. He drives away his attachment to the lures of the senses. The hero Yasodhara commands our respect in this noble conduct of his when he was tried so harshly by circumstance. Yasodhara is now disillusioned about the love of a wife. Better wisdom late, than never. He is full of pity for the fickle woman. There it ends.

But the hero's trial did not end there. In fact it proved only the beginning of even more serious trials. Having lost the foothold of his wife's love, the King tries to clutch at the love of his mother like a drowning man who catches at a straw. And it eventually proves far more dangerous. To save his own face and that of his wife, he concocts a white lie while reporting the cause of his worry to his fond mother. He says he had a bad dream, and the mother suggests a remedy worse than the disease. She wants her son to sacrifice live animals, against his conscience though. The King, in a weak moment, compromises with his conscience and the drama of his tragedy starts. Earlier, the King had not done anything sinful, in fact, had conquered the idea of sinful revenge and come out victorious. But now he had contemplated sin, in concession to the sentiments of his mother, and whatever makeshift he might devise, he cannot surely hush up the wheels of *Karma* that grind unremittingly. The mother pushed him into sin and

the King rolled down the abyss along with her. The spiritual tragedy could not be escaped now.

The King knew, from the moment the pasty cock crew, that he was doomed, and he never pardoned his mother as he had done his sinful queen. In vile birth after birth, he became a passive victim losing active initiative once for all. Such is the effect of sin which destroys the spirit. The mother Candramati, too, shared the same horrid sufferings all the time. At last, the two were lucky enough to hear wisdom from a saint, and having purified themselves, eventually attained heaven.

Thus the whole poem, from the beginning to the end, is the tragical history of Yaśodhara who represents everyman. Though steeped in misery and suffering, not only in the human life, but much more in the cycles of animal lives exposed to torture and untold misery, the life of the hero is not unrelieved by hope. It breathes the message of optimism and robust faith to everyone who shuns from sin.

Thus Yaśodhara combines in himself the characteristics of both a tragic hero and a religious hero. His character is unique in holding a mirror to the realistic aspects of ancient Indian life.

Amrtamati, the heroine

Amrtamati is a type of heroine quite unique in Sanskrit literature. With the didactic Sanskrit poets, the only type of married woman admissible into epics were *pauratās* or paragons of chastity like Sitā, Sāvitrī and Damayanti. The Jaina poet does not wish to dilute this ideal, but he makes bold to portray truth about life as it is actually lived in this world, a truth which is often

far from the ideal. The purpose is not to countenance immorality or to encourage it, but to make it a caution and a warning and to force complacent people into some thought on spiritual questions, without which infinite bliss is impossible. Immoral love in the heroine is portrayed not as an end in itself, in which case the poem would be obscene though penned by a monk, but as a means for inculcating the need and value of detachment and renunciation. Amrtamati's adultery is not an example, therefore, of *sringāra* or Love, but only of an *abhāsa* or caricature of it. The poet has never lost his sense of constraint in portraying it and does not fail to bring out its moral repeatedly.

In Western literature, the type of unfaithful woman is not at all uncommon. Right from Helen and Cressida, up to their counterparts in modern Miss Julia (of Strindberg) and heroines of Balzac, they have consistently formed themes for the works of literary masters. But in India Amrtamati is perhaps the first of that kind, yet she serves only a subordinate role, and forms but a part in the higher harmony, unlike Western heroines of her ilk.

Is Amrtamati a tragic heroine? Does she command the sympathy of the poet? These are questions which may be answered in the negative. The poet sympathises no doubt with the lot of womankind as a whole, whose passion outruns judgement. But he does not, on that account, uphold or justify the action of Amrtamati in particular. She is not a perfect woman with but a single fault. She is an imperfect woman with no virtue to recommend her except her beauty. If the poet had the least sympathy for her, he would not have painted her paramour in such hideous and horrid

colours. The ugly beast has, however, one redeeming feature—a sweet musical voice. But does it exonerate the unabashed adultery of the Queen who should have known better? Again, the contrast between how she gladly takes the lashes and kicks of her lover, and how she faints at the touch of a flower in the King's hand, shows how she was nothing but a clever actress, a woman knowing all the wiles of her sex.

Furthermore, she never for once regrets or relents. She has never a thought of either the husband whom she loved so long, or the son who is grown up, before she stoops to folly. She never justifies herself except on the ground that her passion is irresistible. She is thus intended as the villain of the piece, and that is why the poet makes her coolly murder her husband and mother-in-law, all for a suspicion that her misdeeds have been discovered. One feels that the ends of poetic justice have been served when she is shown later as a bloated mass of flesh with leprous sores running all over, and eventually condemned to perpetual Hell.

Amrtamati is thus a warning to women. Though an ascetic, the poet has succeeded in portraying her personality very interestingly without any subversion of values. She is a standing monument to the moral —

“ Earthy desires and sensual lust
Are passions springing from the dust ;
They fade and die,
But in the life beyond the tomb
They seal the immortal spirit's doom
Eternally. ” 109

109. Longfellow's translation of a poem by Coplas De Marique

Perhaps Vādirāja is the first writer who successfully delineated *S'rngārarasābhāsa* instead of *S'rngārārāsa* in his heroine, without sacrificing the importance of ultimate *S'āntarāsa*.

(iv) *Vādirāja's style, etc.*

We have seen in the earlier sections how Vādirāja shows novelty and originality of approach in the handling of his plot and in the delineation of characters in the *Yasodharacarita*. The same is no less true of his style, which is free from excesses of all kinds. He strikes a happy balance between pure didacticism and pure eroticism. He does not hesitate to expose social evil in order that he might propose heavenly remedies. He strikes a significant note of humanism, all but rare in Sanskrit poetry. What might have become dreadfully dull is relieved by his glowing account of life's delights as well as pains. Instead of losing himself in the verbiage of conventional tropes and conceits, he finds time to reflect gravely on the sins of the world and the pathways to salvation. Paradoxical as it might appear, the poem is both secular and religious, both realistic and idealistic, both profane and profound. As we already saw, he has an eye for the comic and the ridiculous, and he does not spare any superstition. Even when they figure under the guise of reputed religions, his satire and humour mark them out and laugh them away. *Nirankuṣaḥ karayaḥ*, they say. If the poets' power or genius lies in independence, Vādirāja possesses it in an abundant measure indeed. He had before him only classical epics in Sanskrit — large in effect, in characters, events, and setting — the epic scale itself transcending at every point that of ordinary life. But Vādirāja made a new

epic from the common lot of humanity, from its sins and sufferings themselves. Man's quest for the meaning of life and his futile struggle against death is the theme here, and as in Greek tragedy, man's suffering is the result of guilt, which must be expiated. It is suffering which prepares the mind to gain redeeming wisdom, but unlike Greek tragedy, it is suffering in birth after birth, both human and sub-human. The genius of Vādirāja lies not so much in the originality of his theme — since Sanskrit literature was quite familiar with similar themes as in Bhartrhari¹¹⁰ — but in his exquisite treatment of age-old themes.

The *Yasodharacarita* does not suffer from the common failing of Sanskrit poems, viz., longwindedness. Vādirāja shows that he is a master of the intricacies of Sanskrit grammar and lexicography, by giving us, occasionally, rare forms and expressions¹¹¹. A learned commentator like Lakṣmana, who has more than a dozen lexicons at his command, finds himself baffled more than once. But these are kept within limits and are never allowed to outrun the bounds of normality. In style, Vādirāja seems to have had Kālidāsa for his model, and we do not find any pedantic perpetrations which halt the even flow of his sweet poetry. The *śamāsas* are but short and

110 Cf the famous quatrain —

“*gam cinlayami manasa mayi sa vipakṣa
sapyanyamir-hati janam sa jano nyo-saktah
asmakrte ca paritulyati kacidanya
dhikṣam ca tam ca madanam ca smari ca mai : ca*”

111 Cf e.g., *sauvanī* IV 38 ‘roha (IV 20), ‘*anajathya*’ (III 53), ‘*ṣṭa-kratayya*’ (II 13), which are rare words from *kośas* and also peculiar grammatical forms, like *taṇatitha* (III 2), *vipakṣa* (III 74), *adyasvinam* (III 15)

of rare occurrence, pointing to the Vaidarbhī style so popular in the South. In continuation of what is said in section V.11. above, it might be added that even in the choice of metres, Vāḍirāja restricts himself to three or four widely prevalent ones like *uṣṭubh*, *anustubh* and *iambastha*, and avoids the unfamiliar and longer ones. In his *anustubh*-s, we see him a master of the inner rhythm of the verse unlike many an earlier Jaina poet. However, he has a few mannerisms like the word *uccakāḥ* without any special significance.

His imagery, again, is vivid and striking. He uses only the easy and most effective *alankāra*-s like *upamā* (I.8,9 etc.), *utpreksā* (I.10,40 etc.), *rūpaka* (I.57, etc.), *arthāntaranyāsa* (II.38 etc.), etc., showing off his power over *śleṣa* (double entendre) but rarely, as in the description of the hero's eroticism in Canto II. In depth of vision, felicity of expression and beauty of imagery, Vāḍirāja stands easily and incomparably first among the Jaina Sanskrit poets. His is a rare combination of artistry and simplicity, grace and force, elegance and moralism. Though, like the natural epic, his *Yasodharacarita* centres mainly round orally transmitted folk-lore and legend,¹ it also indicates throughout that it is the creation of the genius of one man, which is the hall-mark of the later literary epic. At the same time, it is free from many of the extravagances in which artificial court poets were specialising. It may, therefore, be said that Vāḍirāja tried to retrieve the Sanskrit language from the false and pedantic diction of the court poets who were specialising only in panegyrics, and introduced new subjects and new attitudes to life.

The forms of proper names adopted by Vāḍirāja in this poem, e. g. *Yasoghāṭ* and *Aṣṭa tāmka*, perhaps indi-

cate that his main source of the story was in Prakrit. These words appear like irregular Sanskritisations of regular Prakrit words, viz, 'Yaśoha'¹¹² and 'vanka'. It is interesting in this connection to note how Vādirāja makes an effort (in II 3) — which is not very convincing — to justify the former word on the analogy of words like *pr odara* noted by the grammarians as irregular¹¹³

8 Lakṣmana's Sanskrit Commentary on the Yaśodharacarita (1) Manuscripts used

The Commentary of Lakṣmana (also spelt as Laksana in two Mss), published now for the first time, is based on four palm-leaf Mss, all deposited in the Jaina Dānaśālā Matha, Mudabidre, (S Kanara) All of them are in Kannada characters, and the oldest of them, No 199, seems to be the original of which the other three are later copies. They have all been fully collated for purposes of this edition and variants have not been noted because they were inconsiderable, and mostly in the nature of scribal errors. The Mss are described below —

(1) No 199

size	19½ × 2'
folios	32
lines	8
letters	82 (big)
date	about 400 years old
condition	worm-eaten and partly damaged, mostly accurate in readings

112 This form is actually found in Paspadanta's Apabhramśa poem

113 For a full study of this interesting class of words vide — K C. Chatterjee, *Popular Etymology*, Calcutta Oriental Journal, II, No 3 p 91 ff

(2) No.: 812:

size :	12½" × 2½"
folios :	26
lines :	13
letters :	55 (small).
date :	about 300 years old.
condition :	fairly written with a few spelling mistakes.

(3) No. 242 :

size :	13½" × 1½"
folios :	41
lines :	8
letters :	51
date :	about 150 years old.
condition :	full of mistakes

(4) No. . 303 :

size :	19½" × 2"
folios :	33
lines :	8
letters :	56
date :	about 150 years old.
conditions :	Very well preserved; but contains scribal errors.

(ii) Personal details about Lakṣmana,
the Commentator

The commentator gives a few autobiographical details in the opening and concluding sections of his interesting commentary. They are summarised below—

Lakṣmana or Lakṣmī (as some Mss. spell his name) was the son of Cikkana and this commentary was written by the son at the instance of the devout

father. Lakṣmana also refers to himself as 'Jinadāsa'. Whether this was a surname of his or only an epithet indicative of his Jaina persuasion, is not clear ¹¹⁴

There were two merchant princes, Padmana and Gummata, at Ksemapura whose patronage was responsible for the composition of this commentary. The work was actually written out religiously in the temple of Neminātha at Ksemapura, ¹¹⁵ at the instance of the author's father

Kṛṣṇnamachariar records in his *History of Classical Sanskrit Literature* that this Lakṣmana, the Commentator of Vādirāja, is the same as Lakṣmana, the Commentator of Kāvīrāja's *Rāghava Paṇḍarīya*, and assigns him to the 12th century A. D. ¹¹⁶ The latter commentary of Lakṣmana published from Bombay ¹¹⁷ contains the colophon —

114. Cf *akārayaśimam tīkam cīkhanō gunaraksanah |*
akarojjsnadaso'zam cīkhanatmaja-lakṣmanah ||
 occurring both in the beginning and at the end of the commentary

- 115 cf *sr matpadmaṇa-gummatetyabhihitsu*
srivarnman bhutale
khyatan catu-caritra-vardhir-himagu
tatpr taye lakṣmanah |
mando bandhura-vadiraja-vidusah
kavyasya kalyanadam
tīkam ksemapure karodgurutara
sr nemmathalaye ||
 — Concluding verse of the commentary

- 116 *Loc cit* p 183

- 117 by Gopal Narayan & Co in the *Grantha-ratna-mala Series*

'On the Southern bank of the great lotus, the Jambūdvīpa, is the Bhārata country, in which, on the eastern shore of the Western Ocean is the great Taulava country. In it, on the south bank of the Ambu river, shining like the *Śrīpundra* (or central sectarian mark on the forehead of the Śrivaishnavas) is *Kṣemapura*, like Purandara's (Indra's) city with fine Jaina Caityalayas, kings' palaces abodes of yogis, lines of merchants' houses, with crowds of people devoted to acts of merit and liberality, groups of *gurus* and *yatis*, bands of poets, learned men, multitudes of excellent *bhavyas* — what city in the world was so celebrated as Gerasoppe?' 119

"Yojanaśreṣṭhi (II) built a two-storeyed Caityalaya of Nemisvara and Gummataṇātha in Gerasoppe. Ambāvana Śreṣṭhi, (a commercial magnate of Saluva Immadi Deva Raya C 1523 A D) was matrimonially connected with Yojana Śreṣṭhi (II). Neminātha baṣadi was first built by the grandfather of Ambavana 120

"In 1939, Cikkana, the son of Dodda Devappa, gave a dharmasādhana (charity deed) to Cāvudī Setṭi of Grasoppe' 121

The above extracts show conclusively that though the present Gerasoppe is no more than a tiny deserted village, it was in a flourishing state from the 14th to 16th centuries A D under kings who were patrons of Jainism. It is a fact of history that Jainism which could not stand the sweeping avalanche of Viśiṣṭa

119 Loc cit p 345

120 Loc cit p 346

121 Loc cit p 348

in Karnataka was driven to seek refuge in out-of-the-way nooks and corners like the Tulu and Nagira Kingdoms. The petty chiefs of Hāduvallī (Sīṅgītapura), Ksemapura, etc., gave quarter to Jainism, and it is due to their patronage that Jainism has still a great following in Kanara

That Ksemapura or Gerasoppe was a flourishing centre of Jaina culture is also revealed by the following account furnished in the colophon of *Amoghavṛtti* copied therein¹²² (during the 16th century, if king Devendra is taken as identical with Immadi Devarāya) —

jambūdvīpa-mahā-hema-mukuta-
 prōttariga-devacala-
 prācād-dakṣiṇa-bhāratāntasatī-
 tatanka-vṛttakṛtī ॥
 asti ksemapuram purandara-purī-
 saundarya-garvāpaham
 devendro nṛpatih prasasti tadidam
 devendra-īrṇḍopamah ॥

tasya pradhāna puruṣaḥ puruṣottamasriḥ
 triyama-marga-gaṇāṅgana-bālabhānuḥ ॥
 śamyaktiā-candira-suaḥāmbudhi-caru cetah
 bābhātī bhasuravaco varasangamantri ॥

tasmai īśvṛddha-cīdamogha-manojña-vṛttim
 prādānmuda-īśayakīrti-muni-arāya ॥
 satkīrtaye vipula-punya-mahādhanāya
 bodhāya mallanrpati-arasa-gamantri ॥

122 Ms. of Śakatayana's *Amoghavṛtti* (No 177) of Humbucha Matha Library noticed by Pandit K. Bhujabali Sastrī in *Jana Siddhanta Bhaskara*, Vol. XIV No 2 (Jan 1948) p. 29

In the extracts taken from Dr. Saletore's work earlier, we have references also to the date of construction of Neminātha Basadi which will definitely give us the upper limit of the date of Lakṣmaṇa who wrote his work therein. But unfortunately, there seems to be some discrepancy since Yojana Śreṣṭhi II 'who built the two storeyed caityālaya of Nemiśvara' and who was matrimonially connected with Ambavana' (C. 1523) cannot be the same as 'the grandfather of Ambavana' 'who first built the Nemiśvara Basadi'. If this means that Ambavana's grandfather first built it in about 1400 A. D. and Yojana śreṣṭhi built a second storey to it by about 1500 A. D., then the discrepancy is removed, no doubt. But the relevant epigraph¹²³ only records 'the setting up of an image of the Jaina god Neminātha by Ajana whose mother was Mābāmbā and father was Kallapaśreṣṭhi, son of Ojanaśreṣṭhi,' and does not bear any date. 'Ajana,' 'Ojana,' and 'Yojana' — only appear to be scribal variations of the same name. Anyway, these facts indicate that Lakṣmaṇa, the commentator of Vādirāja, cannot be earlier than 1400 A. D. if the first Yojana Śreṣṭhi built the Neminātha-basadi, and not earlier than 1500 A. D., if the second Yojanaśreṣṭhi built it for the first time.

The last extract above from Dr. Saletore's book refers also to one Cikkaṇa, son of Doddadevappa. If this Cikkaṇa is the same as the father of our commentator Lakṣmaṇa, then the latter's date will be decidedly 16th century A. D. But there might have been

several Cikkanas earlier, and one cannot take similarity in names as conclusive evidence. The age of our oldest Ms. shows that Laksmāna may not be later than 1550 A. D. at any rate.

(iv) A critical estimate of the commentary.

Coming to the internal evidence furnished by the commentary itself, by way of references to earlier works, we find that Laksmāna is a very widely read scholar quoting profusely from grammars, lexicons, *kāvya*s, *smṛti*s etc., but none of these references are to works later than 1400 A. D. and hence these do not furnish much help in settling the commentator's date.

The grammars quoted throughout are Kātantra (I 1, 15, 26, 59, etc.) and Śākatāyana (I. 8. etc.) and rarely Pāṇini.

Poets and works referred to are — Viranandi's *Candraprabhākāṛya* (II. 45 etc.), Kālidāsa (II 46, etc.) Vāḍibhaṣṁha's *Kṣātra-cūdāmāni* (I. 27), Śrīharsa's *Naisazha* (I 62, etc.), Somadeva (II 20), Māgha (II 35), Rāghavāṅka (II. 68), *Sarasvatikanthābharana* (IV. 7), *Rāghatapāṇḍavīya* (IV 29), Dandin (II. 7), Kavi Rāksasa (IV 45), Haricandra's *Dharma-sarmābhyudaya* (IV. 74), Cāṇakya (III 19), *Mahābhārata* (IV. 45), and *Vasistha* (II. 58), besides several quotations anonymous.

Lexical citations are given, besides Amaraśloka, from Viśvaprakāśa (I 15, etc.) — many untraceable in the published work of Maheśvara though — Vaijayantī (I 19, etc.), Halāyudha (II. 9, etc.), Rabhasa

(II 10), Dhanañjaya (II 13, etc.), Bhāṣuri (II 31, etc.), Nāgavarma (III 13), Dhvanīmañjarī (III 15), Trikāṇḍīśeṣa (IV. 19) and Vyādi (III 30, etc.) whose text has not been recovered so far

Lakṣmana's commentary is of particular interest to students of Kannada literature in so far as it sheds unexpected light on many dark spots in literary history :

1. It gives us for the first time a citation from Mahākavi Rāghavāṅka's Sanskrit poem, no longer extant (II 68) Rāghavāṅka happens to be a celebrated poet in Kannada literature with more than one classic like the *Harivandralaya* to his credit.

2. It gives us for the first time a reference (III. 13) to Nāgavarma's lexicon in Sanskrit. Nāgavarma, is known as an author of Kannada lexicons only like *Abhidhānaratnamālā* and *Vastuśloka* to Kannada literary history.

3. It gives Kannada equivalents of Sanskrit words more than once, e. g. Sanskrit *edūka* = Kannada 'lanaja' (IV. 17), *loha* = Kannada 'lagate' (III. 20).

4. It gives us for the first time a clear idea (III. 61) of *Vastuka* and *Varnaḷa* — two literary forms famous so far only in Kannada poetry.

Apart from these side-lights, Lakṣmana's commentary is intrinsically valuable as an aid in understanding Vādirāja. But for his commentary, many a word (like 'Gaṅga' in IV. 40) would have remained a puzzle today. He explains every grammatical peculiarity and notes the meanings of every difficult word. Even while slurring over the simple passage, he indicates

the *anvaya* and thus helps us in construing the verse properly. His rich quotations reveal his wide reading and sound scholarship. His preference for Kātantra and Śākatāyana grammars over that of Pāṇini, however, presents us some difficulty since most of us today are conversant only with Pāṇini's terminology. To understand the theological implications of certain words (e. g., 'trigāraṇa', (I. 30), Laksmana's commentary may be said to be indispensable. He has also an eye for poetic beauty and explains the figures of speech in the text; and his assistance is indeed great when puns are involved. To sum up, Laksmana may be said to represent the best Jaina tradition in the study of Sanskrit classics

**SANSKRIT TEXT
AND
COMMENTARY**

यशोधरचरितम्

सटीकम्

प्रथमः सर्गः ।*

श्रीमद्वारदधदेवेन्द्रमयूरानन्दनर्तनम् ।

सुव्रताम्भोधरं वन्दे गम्भीरनयगर्जितम् ॥ १ ॥

१. मुनिसुव्रतनामानं नमामि जिननायकम् ।
यदज्ञानद्रीपक्रीलेऽलं मद्वनः शलभोऽभवत् ॥

श्रीवीरणन्दी विजयी विभूया-

द्विद्वान्विपश्चिज्जनहर्षकारी ।

यदीय काव्य(५. । वाक्य)श्रवणं जनानां

कवित्वशक्तिं कुरुते कृतार्थम् ॥

वादिराजमुनिं नौमि मेदिनीतिलकं कविम् ।

यदीयरसनारद्वे वाणी नर्तनमातनोत् ॥

अकारयदिभां टीकां चिह्नणो गुणरक्षणः ।

अकरोज्जिनदासोऽयं चिह्णणात्मजलक्ष्मणः । (५ । लक्षणः)

आशीर्नमस्त्रियावस्तुनिर्देशो वापि तन्मुखमिति नान्दीमुखे मङ्गलार्थ-
मिष्टदेवतानमस्कारमखण्डरूपकालङ्कारस्वरूपेणाह कविः—श्रीमद्वित्यादि । श्रीरस्या-
स्तीति श्रीमान्, आरब्धश्चासौ देवेन्द्रश्च आरब्धदेवेन्द्रः । 'कर्तरि निष्ठा स्नानभोजन-
पानाद्याः नान्ताः कर्तरि च सता' इति कातन्त्रसूत्रम् । श्रीमद्वारदधदेवेन्द्र एव
मयूरस्तस्यानंदाज्जातं नर्तनं यस्य सः । यदाह कालिदासः—

* Abbreviations used :—

श्री व्या सू —कातन्त्रव्याकरणसूत्राणि ।

वा. सू. —कातन्त्ररूपमाला ।

श्री व्या सू —श्रीकटायनव्याकरणसूत्राणि ।

अथ प्रजानामधिपः प्रभाते

जायाप्रतिग्राहितगन्धमाल्याम् ।

वनाय पीतप्रतिवद्धवत्सां

यशोधनो धेनुमृषेर्मुमोच ॥ [रघुवंश, II. 1]

इति । अत्र पीतशब्दः कर्तरि निष्ठा स्यादिति । सुव्रत एवाम्भोधरः, तं, गम्भीरनया
एव गर्जितं स्तनितं यम्य सः, तथोक्तम् । अन्वयस्तु—श्रीमदारुणदेवेन्द्र-
मयूरानन्दनर्तम् सुव्रताम्भोधरं वन्दे । किमस्य श्लोकस्य नामधेयम् ?

‘ओजयोर्यगणो नाव्यैर्युग्मयोर्जगणेन च ।

श्लोकेषु कथ्यते पथ्या श्रोत्रपथ्या यतस्ततः ॥’

अस्माकं जिनसिद्धश्रीसूर्युपाध्यायसाधवः ।

कुर्वन्तु शूरवत्सर्वं निर्वाणपरमश्रियम् ॥ २ ॥

२. अस्माकमित्यादि । श्रीशब्दो मङ्गलवाची सर्वत्रापि योज्यः ।
जिनसिद्धश्रीसूर्युपाध्यायसाधवः सर्वे गुणैः—पञ्चपरमैष्टिनोऽस्माकं निर्वाणपरमश्रियं—
निर्वाणं मोक्षः; ‘मुक्तिः कैवल्यनिर्वाण’मित्यमरः; तास्मिन् अधिकलक्ष्मीं कुर्वन्तु ॥

श्रीमत्समन्तभद्राद्याः काव्यमाणिक्यरोहणाः ।

सन्तु नः संततोत्कृष्टाः सूक्तिरत्नोत्करप्रदाः ॥ ३ ॥

३. श्रीमदित्यादि । संततोत्कृष्टाः काव्यमाणिक्यरोहणाः काव्यमेव
माणिक्यं, तस्य रोहणाः; रोहणाद्रिः स्तननिधिति प्रसिद्धिः । श्रीमत्समन्तभद्राद्याः
नोऽस्माकं सूक्तिरत्नोत्करप्रदास्सन्तु भवन्तु ॥

इतिहाससमाप्तोऽयमत्रावहितचेतसाम् ।

आस्रवन्ति शुभान्युच्चैर्निर्जीर्यन्त्यशुभान्यपि ॥ ४ ॥

४. इतिहामेत्यादि । अयमितिहाससमाप्तः पुरातनचरितसंक्षेपः । अत्रा-
स्मिन् अवहितचेतसां लक्षणसां श्रोतृजनानां, शुभानि मङ्गलानि, उच्चैरास्रवन्ति;
अशुभान्यपि निर्जीर्यन्ति ॥

वर्धयत्यपि सवेग निधत्ते शुद्धदृष्टिताम् ।

प्रध्वस्तीकुरुते व्याधीनाधीनपहरत्यलम् ॥ ५ ॥

५ वर्धयतीत्यादि । एष अयं, तेपा सवेग बेराग्य, वर्धयति, शुद्धदृष्टिताम् सम्भगदृष्टित्वं, विवने । व्याधीन् प्रध्वस्तीकुरुते—अप्रध्वस्तान् प्रध्वस्तान् कुरुते प्रध्वस्तीकुरुते, नाशयतीति यावत् । इत्यत्र ‘ कृन्वस्तिषु विकारात् चि ’ (का २ II ४८५) चौचावर्णस्येवमिति कातन्त्रसूत्रम् । (का २ II ४८२) आधीनलमपहरति ॥

श्रीपार्श्वनाथकाकुत्स्थचरितं येन कीर्तितम् ।

तन श्रीवादिराजेन दृढधौ याशोवरी कथा ॥ ६ ॥

६ धीत्यादि । येन श्रीपार्श्वनाथकाकुत्स्थचरितं, कीर्तितं—कथितं, तेन श्रीवादिराजेन—श्रीवादिराजनामवेकदिना, याशोवरी कथा—यशोवरसम्बन्धिनी कथा, दृढा—रचिता । ‘ ग्रथितं ग्रथितं दृढमि’त्यमरः ॥

इहास्ति भारते वास्य वंदो यौधेयनामनि ।

पुर राजपुर नाम्ना राजराजपुरापमम् ॥ ७ ॥

७ इहेत्यादि । इह भारते—भरतसगन्धिनि वास्ये—क्षेत्रे यौधेयनामनि—यौधेयदेश, राजराजपुरोपमं नाम्ना राजपुरं पुरमस्ति ॥

कार्तस्वरमयो यस्य परिधिश्चुम्बिताम्बुदः ।

भाति मध्यदिनार्कस्य परिवेष इवान्यहम् ॥ ८ ॥

८ कार्तस्वरेत्यादि । कार्तस्वरमय—कनकरचितं चुम्बिताम्बुदं यस्य पुरस्य परिधि—सालं अन्वहमनवरतं भाति—राजते । कथमिव ? मध्यदिनार्कस्य परिवेष इव—परिधिरिव । ‘ परिवेषस्तु परिधि’रित्यमरः । ‘ मध्याच्छणदिना मक्च ’ (शा व्या सू III : 114) इति मध्यदिनस्य सिद्धिः । इदं शाक्यं यनसूत्रम् ॥

प्रासादशिरःश्रोतपद्मरागमरीचिभिः ।

मध्याह्नार्कतो यत्र मिश्रो बालातपायते ॥ ९ ॥

९ प्रासादेत्यादि । यत्र प्रासादशिरःश्रोतपद्मरागमरीचिभिः प्रासादानां—सौधानां । ‘ प्रासादो देवभूजा’मित्यमरः । शिरःश्रेणु—अश्रेणु । ‘ शिरोऽथ शिरः—वा ना’ इत्यमरः । श्रोता—स्यूता, पद्मरागा तेषां मरीचिभिः किरणैः, ‘ भानु

करो मरीचिः स्त्रीपुंसयो'स्त्यमरः । मिश्रो मीलितो मध्याद्धार्कतपः द्विगोरद्धात्
अन्नन्तादहन्शब्दादद्ग समासाद्भो भगति, मध्यं च तत् अहश्च मध्याद्धः,
तस्मिन् । अर्कतपः—सरकिरणप्रकाशः, बालातपायते—बालातप इवाचरति ।
'कर्तुरायः सलोपश्चे'त्यायप्रत्ययः । 'अप्यन्ताच्च' (का. व्या. सू. III. 78)
इत्यात्मनेपदम्, अयं नामधातुः ॥

यन्नित्यं^१ धनदायासकेतुभिर्वातकम्पितैः ।

दूरादाह्वयतीवोच्चैरर्थिनः सर्वदिग्मुखैः^२ ॥ १० ॥

१०. यन्नित्यादि । यत्पुरं वातकम्पितैर्वनदावासकेतुभिः—धनदानां
धनिनामावासाः—गृहाणि, तेषां परितः स्थितैः केतुभिः—ध्वजैः उपलक्षितं सन्,
सर्वदिग्मुखैः आर्थिनो—याचकान् दूरात् आह्वयतीव ॥

यस्मिन्नसमल्लावण्यनिर्मितावयवा अपि ।

सर्वाङ्गमधुरायन्ते भोगिनां मृगलोचनाः ॥ ११ ॥

११. यस्मिन्नित्यादि । यस्मिन् पुरे असमल्लावण्यनिर्मितावयवा अपि
मृगलोचनाः—मृगस्य लोचने इव लोचने यासां ताः मृगलोचनाः रमण्यः । भोगिनां
भोगवतां जनानां सर्वाङ्गमधुरायन्ते सर्वत्रियवेषु प्रिया भवन्ति । 'स्वाङ्गप्रियौ तु
मधुरौ' इत्यमरः । अपिशब्दः शङ्कामाचष्टे । 'गर्हासमुच्चयप्रश्नशङ्कासम्भा-
वनात्त्वपि' इत्यमरः । असमल्लावण्यनिर्मितप्रतीकाः वनिताः जनानां सर्वाङ्ग-
स्वाङ्गत्वं कथमुपयान्तीति विरोधः ॥

यत्र प्रत्युरसं नारीपयोधरपरिस्पृशः ।

कामदावाग्निसंतापान्मुच्यन्ते^३ युवभूभृतः ॥ १२ ॥

१२. यत्रेत्यादि । यत्र पुरे । प्रत्युरसं उरसि । 'प्रतेरुरसस्तप्तम्या'
(cf. का. व्या. सू. II. 390) इत्यत्समासान्तः । नारीपयोधरपरिस्पृशः युवभूभृतः
कामदावाग्निसंतापान्मुच्यन्ते । दावाग्निसंतापः पर्वताः मेघस्पर्शवन्तश्चेत्तापान्मुच्यन्ते
इति भावः ॥

यत्र च स्पृहयालुभ्यो दायं दायं व्ययीकृताः ।

अपि प्रत्यहमेधन्ते सतां विद्या इव श्रियः ॥ १३ ॥

१३. यत्र चेत्यादि । यत्र च स्पृहयालुभ्यो—यात्यकेभ्यो दायं दायं—
दत्त्वा दत्त्वा । 'णमाभीक्ष्णे द्विश्च' (का. व्या. सू. IV. 435) इति द्विपदम् ।

च्ययीकृता अयया व्यया कृता व्ययीकृता । श्रियोऽपि प्रत्यहमेधन्ते ।
प्रतिदिवस प्रवर्धमाना भवन्ति । कथमिव ? सता विधा इव ॥

अवाच्या^१ दिशि तस्यास्ति चण्डमारीति देवता ।

एकान्तत प्रिया यस्या प्राणिनामुपसहति ॥ १४ ॥

१४ अवाच्यामित्यादि । तस्य पुरस्य अवाच्या दिशि चण्डमारीति
देवता अस्ति । यस्या प्राणिनामुपसहति एकान्ततोऽत्यर्थं, प्रिया ।

या च सत्त्वोपघातेन यथाकालमनर्चिता ।

राज्यराष्ट्रोपघाताय रौद्रमूर्तिं प्रकल्पते ॥ १५ ॥

१५ या चत्यादि । सत्त्वोपघातेन प्राणिवधेन । ‘सत्त्वोऽस्त्री जन्तुषु
क्लीब विद्यमाने बले गजे’ इति विश्वप्रकाश । यथाकाल—कालमनतिक्रम्य,
अनर्चिता चेत् राज्यराष्ट्रोपघाताय—राज्ञ भाव राज्यम् । ‘यन् च प्रकीर्तित’
(का व्या सू II 301) इति कातन्त्रसूत्रम् । नृपतिविद्यमानत्वमिति यावत् ।
राष्ट्र देश । तयोरुपघाताय कथाय । ‘घातोन्मायवधा अपि’ इत्यमर । रौद्रमूर्तिं
प्रकल्पते ‘लो कृप’ इति कृपासामर्थ्यं इति धातो ऋकारस्य लकारादेश जायते ॥

आराधिता तु तत्पौरैरुचितोपक्रमेण या ।

दुर्मिक्षमारक याधिर्ध्वंसेन प्रसीदति^२ ॥ १६ ॥

१६ आराधितेत्यादि । तत्पौरै उचितोपक्रमेण उचितपूजया,
‘उपक्रमस्तु पूजामा प्रारम्भे तु पुमानयमि’ति विश्वप्रकाश । आराधिता देवी
दुर्मिक्षमारकव्याधिर्ध्वंसेन प्रसीदति ॥

इषे चैत्रे च मास्यस्या^३ पुरं पोरनृपान्विते ।

यात्रा निर्वर्त्यते चित्तप्रसादाद्बरालिप्सुभि^४ ॥ १७ ॥

१७ इषे इत्यादि । इषे आश्वयुजे, चैत्रे मास, चित्तप्रसादात् बरालिप्सुभि
नृपान्वितै पौरै अस्या पुर अग्रत, यात्रा प्रस्थान निर्वर्त्यते क्रियते ॥

न्यवेदयद्विवागत्य मधुस्तस्यै निजागमम् ।

माकन्दकलिकास्यादभक्तकोकिलनिस्वनै ॥ १८ ॥

१८ न्यवेदयदित्यादि । मधु वसन्त । तस्यै निजागम—स्वकीय
गमन । ‘स्वके नित्ये निज त्रिषु’ इत्यमर । ‘यात्रा वज्याभिनिर्वाण प्रस्थान

१ अवाच्या P २ मरक V, P ३ विध्वंसेन M ४ प्रमियति A, T

५ मासेऽस्या A, M, P

गमन गम ' इत्यमर । माकन्दकलिकास्वादमत्तकोविलनिस्वने - माकन्दा चूता ,
तेषां कलिका - कोरका , तासां आस्वाद भक्षणम् , तेन मत्ताश्च ते कोविलाश्च,
तेषां, निस्वने - ध्वनिभिः , न्यवेदयदिव व्यजिज्ञपयदिव ॥

उद्गिरन् दिशि दिश्युञ्चे रक्ताशोकस्य मञ्जरी ।

जहारेव^१ बलिं तस्यै^२ स काल स्वस्य शोणिते ॥ १९ ॥

१९ उद्गिरन्नित्यादि । रक्ताशोकस्य मञ्जरी दिशि दिशि उच्चै
उद्गिरन्, स काल - वसन्त स्वस्य-आत्मीयस्य, शोणिते - मांसे , तस्यै बलि-
पूजा, जहारेव-दत्तवानिव । 'शोणित रुधिरे मासे पद्मरागप्रवालयो ' इति वैजयन्ती ॥

देवतावासचूतानां^३ शारासु परपुष्टकै ।

शूल्यमासैरिवातस्ये मधुनोपायनीकृते ॥ २० ॥

२० देवतेत्यादि । देवतावासचूतानां शारासु परपुष्टकै - कोकिलैः ,
मधुना उपायनीकृतैः शूल्यमासैरिवातस्ये - 'षा गतिनिवृत्ता'विति धातो भावे लेट्,
आत्मनेपदम् ॥

ततस्तदर्चनाकाल विलम्बयितुमक्षम ।

देवतावासमायासीन्मारिदत्तो नराधिप ॥ २१ ॥

२१ तत इत्यादि । ततोऽन्तर मारिदत्तो नराधिप तदर्चनाकाल
विलम्बयितुमक्षम सन् देवतावासमायासीत् । 'यरनमातां सकृ च ' (शा व्या
सू IV ॥ 72) इत्यादन्तानां वसेरन्तश्चेतीडागम सेरन्त इति ॥

पौरा पुरपतस्तस्य नियोगादविलम्बितम्^४ ।

आनिन्युरगिलाशाभ्यो युग्म युग्म तनूभूताम् ॥ २२ ॥

२२ पौरा इत्यादि । पौरा पुरपते तस्य नियोगात्-शासनात्, 'नियोग'
शासन च ॥ ' इत्यमर । अविलम्बित-झटिति, तनूभूता युग्म युग्म-प्राणिना
मिथुन मिथुन, अखिलाशाभ्य आनिन्यु ॥

कुक्कुटच्छगसारद्ववराहमहिषादय ।

शुकुशुर्देवतावासे दीर्घबन्धनपीडिता ॥ २३ ॥

२३ कुक्कुटेत्यादि । देवतावासे-चण्डमारीगृहे, दीर्घबन्धनपीडिता दीर्घ
बन्धनेन पीडिता । 'दीर्घबन्धन' शब्दस्य कर्गाटमापया 'दावणी'ति

प्रसिद्धिः । 'तिरश्चां कण्ठदाग्नि स्यात् शृङ्गले दीर्घवन्धनमि'ति विश्वप्रकाशः ।
कुम्कुटश्च छागश्च सारङ्गश्च बराहश्च महिषश्च-कुम्कुटच्छागसारङ्गबराहमहिषाः आदौ
येषां ते प्राणिनः-तिर्यञ्चः, चुकुशुः आक्रोश कृतवन्तः ॥

तद्भुवनस्फारसंपातांनिर्भिन्ना तत्र तत्र भू ।

विबृताधोगतिद्वारबहुरन्ध्रेव निर्वभौ ॥ २४ ॥

२४ तद्भुवनीत्यादि । तद्भुवनस्फारसंपातात्-तेषां ध्वनिः शब्दः, तस्य
स्फारसंपातात्-पृथुलसंपातात्, निर्भिन्ना तत्र तत्र भू, बभौ । कथमिव ? विबृता-
धोगतिद्वारबहुरन्ध्रेव-विबृता चासौ अयोगतिश्च नरकः, तस्य द्वार, तस्य बहूनि
रन्धाणि-च्छिद्राणि, यस्याः सा ॥

प्रभुस्त्वत्सत्सङ्गस्तु चण्डकर्माणमादिशत् ।

मृगयतां मर्त्ययुगलं शुभलक्षणसंभृतम् ॥ २५ ॥

२५. प्रभुरित्यादि । उत्सवत्सङ्गः प्रभुस्तु शुभलक्षणसंभृत मर्त्ययुगल
मृगयतां-अन्वेषण क्रियताम् इति चण्डकर्माणमादिशत् । चण्डकर्मनामधेय
'वृळार' माज्ञापितवान् ॥

तस्मिन् मया स्वहस्तेन देव्यै व्यापादिते सति ।

पौरास्तांस्तान्विनिघ्नन्तु जीवास्तिर्यक्प्रचारिणः ॥ २६ ॥

२६ तस्मिन्नित्यादि । तस्मिन् मिथुने मया स्वहस्तेन देव्यै व्यापादिते-
स्थिते सति । 'कुघ्नद्देव्यासूयार्येयं प्रति कोपः, न च कर्म'ति चतुर्थी । पौरास्ता
स्तान्-तिर्यक्प्रचारिणो जीवान्, विनिघ्नन्तु-विहितान् कुर्वन्तु ॥

अन्यथा त्रिधित्तिर्ध्वंसो देव्यै कोपमुपानयन् ।

बालस्त्रीपशुवृद्धाना विष्ववाय विजृम्भते ॥ २७ ॥

२७. अन्यथेत्यादि । त्रिधिविधसुः देव्यै अन्यथा कोपमुपानयन् बाल-
स्त्रीपशुवृद्धाना विष्ववाय-दुःखाय । 'विष्वः स्यादुपप्लव' इति विश्वप्रकाशः ।
विजृम्भते एवते । यथाह वाङ्मयसिंहः-—

“अपकुर्वति कोपश्चेत् किं न कोपाय कुप्यसि ।

त्रिवर्गस्यापकर्मास्य जीवितस्य च नाशिने ॥” इति ।

[क्षत्रचूडामणि II 42]

'देव्याः कोपमुपानयन्' इति पाठो न करणीयः ॥

इति स्वामिनियोगेन चण्डकर्मा कृतत्वरः^१ ।

प्रस्थाप्येतस्ततो भृत्यान् स्वयं चान्वेषुमव्रजत् ॥ २८ ॥

२८. इतीत्यादि । इति स्वामिनियोगेन चण्डकर्मा कृतत्वरः सन् इतस्ततः भृत्यान् प्रस्थाप्य स्वयं च अन्वेषुम् अव्रजत् ॥

अस्मिन्नवसरे धीमान् पञ्चशत्या सुसंयतः ।

आगतस्तत्पुरोद्यानं सुदत्तो मुनिपुङ्गवः ॥ २९ ॥

२९. अस्मिन् इत्यादि । अस्मिन् अवसरे धीमान् कोविदः, मुनिपुङ्गवः सुदत्तः—सुदत्तनामधेयो यतिः । पञ्चशत्या— ‘विंशत्यायास्तदैकत्वे’ इत्यमरः । सुसंयतैः मुनिभिः सह तत्पुरोद्यानम् आगतः ॥

स त्रिदोषविनिर्मुक्तः स त्रिदण्डविवर्जितः ।

स त्रिशल्यापविध्वंसी स त्रिगारवदूरगः ॥ ३० ॥

३०. स इत्यादि । स मुनिः त्रिदोषैर्विनिर्मुक्तः—रागद्वेषमोहाः त्रिदोषाः तैः मुक्तः सः त्रिदण्डविवर्जितः—मनोवाक्यादण्डाः, तैः विवर्जितः । त्रिशल्यापविध्वंसी—मिथ्या माया निदानाख्यानि शल्यानि । तेषामपविध्वंसी । त्रिगारवदूरगः क्रद्धि—रस—सादाख्यानि गारवाणि गुरुत्वानि । तैर्वूरगः ॥

स सप्तभयनिर्मुक्तः सत्त्वानामभयप्रदः ।

स स्वाध्यायपरो नित्यं स शुद्धज्ञानदीधितिः ॥ ३१ ॥

३१. स इत्यादि । स मुनिः सप्तभयनिर्मुक्तः—इहलोकपरलोकत्राणागुप्ति-मरणवेदनाकस्मिकभयेभ्यो निर्मुक्तः । सत्त्वानां प्राणिनां अभयप्रदः, ॥ तु स्वाध्यायपरः जपे तत्परः । ‘स्वाध्यायः स्याज्जपः’ इत्यमरः । ॥ मुनिः शुद्धज्ञानदीधितिः—निर्मलज्ञानप्रकाशः ॥

स एकं तपसां धाम स व्रतानां^२ महोदधिः ।

स भव्याम्बुजतिग्मांशुः स शीलाचारनिर्मलः ॥ ३२ ॥

३२. स इत्यादि । स एकं तपसां धाम—तेजो वा गृहं वा । ‘गृहदेहत्विद्र-प्रभावा धामान्यथे’ इत्यमरः । स मुनिः व्रतानां महोदधिः भव्याम्बुजतिग्मांशुः—भव्या एव अम्बुजानि, तेषां तिग्मांशुः, सूर्यः, शीलाचारनिर्मलः—शीलं सुचरितं,

१ चण्डकर्मकृतत्वरः M

२ दोषद्वयनिर्मुक्तः P

३ त्रिगारविदूरगः T

४ The commentary notes the alternate reading व्रतानां and rejects it.

‘शुचौ तु चरिते शील’मित्यमर । शीलं च आचारश्च शीलचाराः, ताभ्यां निर्मलः, सुवताना महोदयिरिति पाठश्चेत् प्रक्रममद्भो भवति ॥

स शसितं प्रतै सार्धमासीनं पावने क्वचित् ।

मार्गातिचारनियमं तत्परं निरवर्तयत् ॥ ३३ ॥

३३ स इत्यादि । शसितवतैः—यतिभिः सार्धं, पावने—पवित्रे, क्वचिद्वा गृह्ये प्रदेशे प्रतिष्ठमानः तत्परः । तयोः शीलचारायोः निरतो भूत्वा, मार्गातिचारनियम—मार्गं अतिचारः तस्य नियमो वतः तन्निरवर्तयत्—अकृतः ॥

ततः कृतापवासाया तद्दिने मुनिसहतौ^१ ।

अनुजग्राह भिक्षायै^२ स मुनिः क्षुण्डकद्वयम् ॥ ३४ ॥

३४ ततः इत्यादि । तद्दिने मुनिसहतौ—मुनिसमुदाये कृतोपवासायाः सत्या ततोऽनन्तरं स मुनिः सुदत्ताचार्यः क्षुण्डकद्वय—जम्बुचारिपुगलः, भिक्षायै अनुजग्राह—अनुग्रहं कृतवान् ॥

प्रणिपत्य मुनिं गच्छत् तच्च तच्चण्डकर्मणा ।

जगृहे प्रथमं पश्चात्तन्ये राजपुरेश्वरम् ॥ ३५ ॥

३५ प्रणिपत्येत्यादि । मुनिं प्रणिपत्य भिक्षायै नगरं गच्छत् तद्युगलं च तच्चण्डकर्मणा राजशासनात् भुज्यमाणप्रसिद्धतट्टारवरेण प्रथम—प्रथमकाले । ‘कालाध्वनोरत्यन्तसयोगे द्वितीये’ति (cf Panini II iii 5) सप्तम्यर्थं द्वितीया । जगृह—स्वीकृतम् । पश्चाद् अन्ते, राजपुरेश्वरं मारिदत्तं तन्ये प्रापितम् ॥

तदाभयरुचिर्वाचमनुजामित्यवोचत ।

मातश्चेत समाधहि मा स्म भृत्यार्थं कृथा^३ ॥ ३६ ॥

३६ तदेत्यादि । तदा—तदानीं । अभयरुचि—अभयरुचिकुमारः । अनुजा स्वसारम् अभयमतीं वाचमित्यवोचत । द्विकर्मकम् । ‘ब्रूवो वचि’ (का व्या सू III 211) इति ब्रूधातोर्वचिदेशः । ‘अणमुवचिस्त्याति’ इति (का व्या सू आख्यातप्रकरणे, II 62) लुङि ‘सिचि ह्र’ इति लुङि अणं न भवति । ‘अणि वचेरोडुपवाया’ (का व्या सू III 6 94) इति वचेरुपवाया ओङ्गवतीति । के धातवो द्विकर्मकाः ?

‘बुह याचि रुधि प्रच्छि भक्षि चि ब्रूह शास्ति चि नहि ग्रहि निक्कञ् चोदित दिजिति द्विकर्मकमिति ।’

मातः—भो अम्ब, चेतः—मानसं, समापेहि—सम्यगावह । मृत्योः भयं मा
स्म कृथाः—मा स्म कार्पीः । 'मायोगे यतनि'त्यङागमो न भवति ॥

किं न वेत्ति चिराम्याससुसहं दुःखमावयोः ।

कथं वा दुःखनिर्मुक्तिः काये तत्कारणे नृणाम् ॥ ३७ ॥

३७. किमित्यादि । आवयोः दुःखं चिराम्याससुसहं न वेत्ति किं ?
नृणां—नराणां । 'नुर्वा' (शा. व्या. सू., I. ii. 141)—वृशब्दस्य सनादामि
वा दीर्घः । तत्कारणे दुःखस्य हेतोः, काये दुःखनिर्मुक्तिः कथं वा स्यात् ॥

तस्मादवश्यमोक्तव्ये किमुद्वेगः करिष्यते ।

किं च तीव्रं तपः प्राहुः परीपहजयं बुधाः ॥ ३८ ॥

३८. तस्मादित्यादि । तस्मात्कारणादवश्यमोक्तव्ये उद्वेगः क्लेशः किं
करिष्यते । तथा हि—बुधाः परीपहजयं वाधाजयं च, किञ्च अवाग्विषयं तीव्रं तपः
प्राहुः । ब्रूवत्याद्रीनामडादयः पञ्च । तत्संयोगात् ब्रुवः आहादेशः ॥

अग्रजस्य निशम्योक्तिमुवाचाभयमत्यपि ।

आययोरस्ति किं भीतिर्ज्ञातपूर्वापरान्तयोः ॥ ३९ ॥

३९. अग्रेत्यादि । अभयमती अनुजा । अग्रजस्य अभयरुचिकुमारस्य
उक्तिं निशम्य उवाच । ज्ञातपूर्वापरान्तयोरावयोः भीतिरस्ति किम् ॥

इदमेव हि विद्वत्स्यमिदमेव हि तत्फलम् ।

यन्मनो विदुषामुच्चैर्माध्यस्थं^१ सुखदुःखयोः ॥ ४० ॥

४०. इदमित्यादि । विदुषां—बुधानां यन्मनः—चित्तं सुखदुःखयोरुच्चैः
माध्यस्थ्यं मध्यस्थभावेन तिष्ठति । इदमेव हि विद्वत्त्वं विदुषां भावः । इदमेव
वेदुष्यस्य फलं हि ॥

आश्वासयन्तावन्योन्यमिति तौ राजपुत्रकौ ।

आसेदतु रनाशद्वौ चण्डमारीनिकेतनम् ॥ ४१ ॥

४१. आश्वासयन्तादित्यादि । अन्योन्यं परस्परं; आश्वासयन्तौ इति
अनाशद्वौ तौ राजपुत्रकौ चण्डमारीनिकेतनम्, आसेदतुः जग्मतुः ॥

रक्तसंमार्जिता रक्ता नित्यं यस्याजिरक्षितिः ।

प्रसारितेव जिह्वोर्दिदेव्या रक्तासवेच्छया ॥ ४२ ॥

४२. रक्तेत्यादि । यस्य—चण्डमारीनिकेतनस्य रक्तसंमार्जिता नित्यं रक्ता,
अजिरक्षितिः—अदूष्णमृमिः, 'अदूष्णं चन्दराजिरे' इत्यमरः । रराज । कथमिव ?

रक्त सवेच्छया-रुपिस्पानेच्छया, 'आसन्नो मनुभोग्यो'रिति वैजयन्ती । चण्डमार्या उच्चैः प्रसारिता जिह्वेव ॥

मासस्तूपा^१ स्वयं यत्र मक्षिकापटलावृता ।

उर्दितोश्चण्डमार्येव बहुभक्षणदुर्जरा ॥ ४३ ॥

४३ मासेत्यादि । यत्र स्वयं मक्षिकापटलावृता - मक्षिकाणां पटल-समूह, 'समूहे पटल न ने'त्यमर, तेनावृता मासस्तूपा - मासराशय, बहु कथमिव ? चण्डमार्या बहुभक्षणदुर्जरा सन्त उर्दिता इव ॥

नरेर्नरशिरोभिर्व्याकारशिखरोद्भूतिः ।

अन्यद्रीवाशु जीवानां देवता बहुभिर्मुखैः ॥ ४४ ॥

४४ नयरित्यादि । व्याकारशिखरोद्भूते - यस्य देवतायां निलयस्य प्राकार - परिधि, तस्य शिखराणि - शृङ्गाणि, ते उद्भूते । नरे - नूतनैः । नरशिरोभि चण्डमारी राज । कथमिव ? बहुभिर्मुखैर्जीवानां अन्येद्रीव । 'कर्तृकर्मणो कृति नित्य' मिते (का रू I ४१८) कर्मणि षष्ठी ॥

राक्षि सनिहिते तस्मिन्नाशिपे^२ प्रेरितो^३ जनैः ।

तानाशिवादमीदृक्षमध्यपाता मनीषिणौ ॥ ४५ ॥

४५ राक्षित्यादि । तस्मिन् - चण्डमारीसमूहनि । राक्षि - मारिद्वये । सन्निहिते - सन्नद्धे सति । जनैः आशिपे - आशीर्वादाय । 'आशीरगद्ग्राया मङ्गलाकौ स्त्रियामथे'ति विश्वप्रकाश । चोदितो - प्रेरितो । मनीषिणौ बुधा ता ईदृक्ष आशीर्वाद, अध्येषता पठितवन्तौ । 'इड ययने' इति धातो लुवात्मनेपदप्रथमपुरुषद्विवचनम् । इडिकाद्ध्युपसर्ग न व्यभिचरित 'इवर्णाद्विभ्रिडाडशीड' (का रू II २३७) इति इडागमो न भवति ॥

सर्वसत्त्वहिता यस्तु सर्वलोकहितप्रद^४ ।

विदध्यास्तन धर्मण राजन् राजन्वर्ती क्षितिम् ॥ ४६ ॥

४६ सवत्यादि । मो राजन्, यो धर्म सर्वसत्त्वहित - सकलप्राणिभ्यां हित, सर्वलोकहितप्रद - सकलजनेभ्यो हित प्रयच्छतीति तथोक्त । तेन धर्मग क्षितिं राजन्वर्ती - सुराज्ययुक्ता 'सुराक्षि देशे राजन्वानि'त्यमर । विदध्या - क्रिया ॥

मारिदत्तस्तु तौ दृष्ट्वा निर्भयस्पष्टभाषिणी ।

प्रशान्तश्चिन्तयामास विस्मयस्मेरलोचनः ॥ ४७ ॥

४७. मारिदत्त इत्यादि । निर्भयस्पष्टभाषिणौ—निर्भयात् स्पष्ट—च्यक्तं, भाषिणौ—वदन्तौ; दृष्ट्वा विस्मयस्मेरलोचनः—विस्मयेन आश्चर्येण विस्तृते वितते लोचने यस्य सः तथोक्तः । मारिदत्तस्तु प्रशान्तो भूत्वा चिन्तयामास, ॥

देवद्वन्द्वमिदं किं नु मानवाकारवञ्चितम् ।

उत स्वन्नागेमिथुनं निर्जितस्मरतत्प्रियम् ॥ ४८ ॥

४८. देवेत्यादि । इदं मानवाकारवञ्चितं देवद्वन्द्वं किं नु । उत अथवा, निर्जितस्मरतत्प्रियं नाममिथुनं स्वि ॥

न कदाचिन्मया दृष्टमभिरूपकमीदृशम् ।

अहो चिराय मे जाता नेत्रसृष्टिः^१ फलावहा ॥ ४९ ॥

४९. नेत्यादि । कदाचित्—जातु, ईदृशमभिरूपकं—मनोहरं रूपं मया न दृष्टं; मे—मम, नेत्रसृष्टिः—नयननिर्माणं, चिराय—चिरस्य फलावहा जाता, अहो आश्चर्यम् ॥

अपि चोत्खातखड्गं मां दृष्ट्वा देवीं च निष्कृपाम् ।

न चित्तमनयोल्लस्तमहो शौर्यमनुत्तरम् ॥ ५० ॥

५०. अपीत्यादि । अपिशब्दः शङ्कायां वर्तते । उत्खातखड्गं—कोशात् निमृष्टासिं, मां, निष्कृपां देवीं च दृष्ट्वा अनयोश्चित्तं न व्रस्तं, शौर्यं अनुत्तरं अहो ॥

इत्यष्टच्छब्दमिदं कीं युवां कुत आगती ।

किंकुली किंनिमित्तं वा बाल्ये भोगास्पृहावुभौ ॥ ५१ ॥

५१. इतीत्यादि । युवां कौ, कुतः—कस्माद्देशादागतौ, किंकुली इत्येकपदं, 'किमः क्षेप' इति समासः; किमन्वयवन्तौ । उभौ बाल्ये किं निमित्तं वा भोगास्पृही जातौ इति व्यक्तं अष्टउत् ॥

ततोऽभयरुचिर्धीमांस्तस्योत्तरमुदाहरत् ।

वाद्मयूखीर्निराकुर्वन् दुरन्तं दुरितं तमः ॥ ५२ ॥

५२. तत इत्यादि । ततः—अनन्तरं, धीमान्—सूरिः, अभयरुचिः दुरन्तं दुरितं तमः, वाद्मयूखेः—दन्तकान्तियरिकलितवचननिचयेः निराकुर्वन्—तिराकुर्वन् तस्य उत्तरमुदाहरत्—दत्तवान् ॥

आवयोश्चरितं राजन् धार्मिकेभ्यो हि^१ रोचते ।

अधर्मरसिकश्चासि त्वं तत्किमभिलप्यते^२ ॥ ५३ ॥

५३. आवयोरित्यादि । भो राजन्, आवयोश्चरितं धार्मिकेभ्यो रोचते ।
'यस्मै दिक्ता रोचते धारयने वा तत्संप्रदानमिति (का. व्या. सू. II. 216)
चतुर्थी । हि-यस्मात् कारणात् त्वमयमे रसिकोऽसि, तस्मात्कारणात् किमभिलप्यते-
किमुच्यते, 'हि हेतावधारणे' इत्यमरः ॥

प्रकृतिर्विपरीता न क्षमते गुणदर्शनम् ।

पित्तज्वरघतः क्षीरं मधुरं नायभासते ॥ ५४ ॥

५४. प्रकृतिरित्यादि । विपरीता प्रकृतिर्गुणदर्शनं न क्षमते । कथमिव
पित्तज्वरघतः-पित्तज्वरयुक्तस्य, क्षीरं-दुग्धं, मधुरं-स्वादु नायभासते-न प्रतिभाति ॥

तदलं कथयास्माकं कुरु पथ्यं यदात्मनः ।

यच्च कर्मानुरूपं नस्तदस्तु प्रगुणा ययम् ॥ ५५ ॥

५५. तदित्यादि । तत्-तस्मात्, अस्माकं कथया अलं निवारणं । 'अलंभूषण-
पर्याप्तिशक्तिवारणशब्दक' मित्यमरः । आत्मनो-भवतो, यत् पथ्यं तत् कुरु, नोऽस्माकं
यदनुरूपं कर्म अस्ति तदस्तु वयं प्रगुणाः-निर्दूषणाः ॥

इत्युक्तस्तेन निर्विशं निरस्य रचिताञ्जलिः ।

निर्वचन्यं नृपो^३ भूयः^४ कुमारोऽप्यव्रयीद्विदम् ॥ ५६ ॥ ५

५६. इतीत्यादि । तेन अभयरुचिना, इत्युक्तः नृपः निर्विशं-तद्वं,
निरस्य-न्यत्र वा, रचिताञ्जलिः भूत्वा, निर्वचन्य-निर्वचनं कृतवाद् । कुमारोऽपि भूयः
पुनरिदमवधीत् ॥

तदास्थानसरः सर्वं करवारिजकुहमलैः ।

पूजयामास बालेन्दुं धर्मानृतरसच्युतम्^५ ॥ ५७ ॥ †

५७. तदेत्यादि । तदा-तस्मिन् काले सर्वं आस्थानसरः-सकलं सभासतेवर्गं,
करवारिजकुहलैः-कराः हस्ताः, ते एव वारिजानि, तेषां, कुहलैः-मुकुलैः ।

१ ऽभि P, T, Ar. २ 'लप्यते Ar. ३ निरराम P. ४ नृपः P.

५ पागात् P. ५ Between this and the next verse, P. has the
following additional verse :—

निवार्यं सकले घोर कोपिनीध्वानमस्फुटम् ।

पटहावायमप्युग्रं कृत्वा धाम मुखादक्षम् ॥

६ 'च्युतिम् M. † P takes this verse to form a shloka with निवार्यं
सकले...above.

धर्मामृतसच्युतम्-धर्ममेव अमृत, तस्य रस, तस्मात् च्युत-असिग, बालेन्दु-
बालकोत्तमम् । 'सिंहशार्दूलनागाया पुसि श्रेष्ठार्थगोचरा' इत्यमर । पूजयामास-
ननाम । लोके कासार कमलमुकुलैरमृतस्रावण बालेन्दु-बालचन्द्र निरीक्ष्य नम्रो
भवतीति भाव ॥

भो भो नराधीश्वर साधु साधु
त्वया मतिर्धर्मपथे निबद्धा ।

कालेन भव्यत्वगुणो हि दीप्तं

कल्याणबुद्धिं कुरुते नराणाम् ॥ ५८ ॥

५८ भो इत्यादि । भो भो नराधीश्वर । 'भृशभीक्ष्णे विच्छेदे प्राग्धि'रिति
द्विरुक्तम् । साधु साधु-मञ्जुल मञ्जुल । त्वया मति-भवता बुद्धि, धर्मपथे-
जीवदयामिधानराजमानधर्ममार्ग, निबद्धा-लग्ना अभूत् । तथा हि-कालेन-
काललब्ध्या, दीप्त-प्रज्वलित भव्यत्वगुण नराणा स्त्रीपुरुषाणां कल्याणबुद्धिं
कुरुते । इयमिन्द्रवज्रा ।

धर्मामृतस्यन्दिनि सूक्तिसारे

ततोऽवधानं कुरु मामकीने ।

श्रद्धानुबुद्ध्या हि निशम्यमानो

निःशेषयायेतदशेषदुःखम् ॥ ५९ ॥

५९ धर्मत्यादि । तत्-तस्मात् कारणात् । धर्मामृतस्यन्दिनि-धर्ममेवा
मृत, तत् स्पन्दितु प्रस्रासितु शीलमस्यातीति धर्मामृतस्यन्दी । तास्मिन् । मामकीने
-'युष्मदस्मदो षष्ठी बहुत्वे' । 'दिनण् हितार्थ' इदमधिकारसूत्रम् । 'तवक
ममकयोश्चे'ति दिनण । ममकहित मामकीने, तास्मिन् मामकीने । सूक्तिसारे अवधान
प्रयत्न कुरु । एष सूक्तिसार श्रद्धानुबुद्ध्या निशम्यमान, चिदशेषदुःख निःशेष
यति-निःशेष कर्तति । 'तत्करोति तवाश्रे' इति ॥

इदं न साक्षात्कृतविश्वतत्त्वै-

जिनेश्वरैः केवलमभ्यधायि ।

तदा तदा दुःखसहस्रदग्धै-

रस्माभिरप्यन्वहमन्वभावि ॥ ६० ॥

६० इदमित्यादि । इदं चरित साक्षात्कृतविश्वतत्त्वै-साक्षात् कृत
प्रयक्षीकृत विश्व तत्त्व सकल विद्यमानवस्तुस्वरूप येषु ते, जिनेश्वरै-सामान्य

कर्माणि ये जितवन्तः तेऽपि जिनाः, तेषां ईश्वरैः अर्हद्भिः । केवलं नाभ्यधादि-
नाभिहितं । 'भावकर्मणोश्चे'ति धातोरिज्भवति । तदा तद्वा - तस्मिन् तस्मिन्
काले, दुःखसहस्रदग्धैः अस्माभिरपि अन्वहम् अन्वभावि-अनुभूतं । इयमपि
इन्द्रवज्रा ॥

तत इदं चरितामृतमावयोः

सकलद्रोषपरिक्षयकारणम् ।

तव नरेन्द्र वदामि सविस्तरं

समवधेहि सतां प्रतिभाषितम् ॥ ६१ ॥

६१. तत इत्यादि । आवयोः इदं चरितामृतं - 'चरितं चरणं चारः
स्यात् शीलं व्रतरक्षणमिति विश्वः । आचारपीयूषं सकलद्रोषपरिक्षयकारणं-
सकलश्वासो द्रोषश्च, तस्य परिक्षयकारणं । भो नरेन्द्र-हे मारिदित् । तत् सविस्तरं
तव वदामि-भवतो निरूपयामि । यत् सतां सद्भिः प्रतिभाषितम् । 'मतिपूजार्थ-
जिच्छीलादिभ्यः कः' इति कप्रत्ययोगे षष्ठ्याः तृतीया । समवधेहि निश्चिनु ।
इदं वृत्तं द्रुतविलम्बितम् ॥

एतत्सारमुदारसौख्यसुभगस्थानोपपत्तिप्रदं

कल्याणं तद्दिहायब्रह्मतयः संशृण्वते ये बुधाः ।

तेऽस्मी कुन्दशशाङ्कनिर्मलयशः श्रीदिग्धदिग्भिस्तयः

श्रेयः शाश्वतमाप्नुवन्ति भुवने भुक्तोर्लभोगधियः ॥ ६२ ॥

इति श्रीवादि राजविरचिते यशोधरचरिते महाकाव्ये

प्रथमः सर्गः ।

६२. एतदित्यादि । एतत् सारं 'सारो ना सत्त्वभेदे स्यात् सारं कृत्विं
बले सुखे' इति विश्वप्रकाशः । उदारसौख्यसुभगस्थानोपपत्तिप्रदं-उदारं सौख्यं
यत्र तत् उदारसौख्यं, सुभगस्थानं, तस्य उपपत्तिः-प्राप्तिः, तां यच्छतीति यतः ।
कल्याणं तत्-तस्मात् कारणात्, इहावब्रह्मतयः ये बुधाः संशृण्वते-श्रवणं
कुर्वन्ति । 'समो गमृच्छिप्रच्छिउसृष्टृवेत्यर्थिदशः' इत्यात्मनेपदम् । सकर्मकश्चेत्
आत्मनेपदं न भवति । यदाह हर्षकविर्नेषधे-

प्रतिमासमसौ निशाकरः सम संगच्छति यदिनाधिपम् [नेषध. II. 58]

इति । कुन्दशशाङ्कनिर्मलयशः श्रीदिग्धदिग्भिस्तयः । कुन्दं माध्यं । 'माध्यं

कुन्दमि'त्यमरः । कुन्दं च शशाङ्कश्च कुन्दशशाङ्को । तां इव । निर्मलं यशः-कीर्तिः,
तस्य, श्रीः तया दिग्धा-लेपिता दिग्भित्तिः येः । तेऽमी मुक्तोत्सर्गत्रियः भूत्वा,
शाश्वतं श्रियो निर्वाणम् आप्नुवन्ति-गच्छन्तीति । इदं शार्ङ्गलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्य-टीकायां लक्ष्मण-
(१. ८ लक्षण) कृतायां प्रथमः सर्गः ।

द्वितीयः सर्गः ।

अस्त्यूर्जितावन्तिषु कान्तभोगेः
पुरी जगत्युज्जयिनी प्रसिद्धा ।
महोदयामाह्वयते समृद्धया
या राजधानीं शतयज्वनोऽपि ॥ १ ॥
नमामि नम्रासिलाशिष्यनेत्र-
ताराग्रमद्भुङ्क्लपकन्तम् ।
श्रीवादिराजस्य पदाम्बुजात
मनोजवाणम्रजमञ्जनस्य ॥

१. अस्तूत्यादि । जगति अवन्तिषु-अवन्तिदेशे । अवन्तिशब्दः पुल्लिङ्ग-
बहुवचनमेव । यदाह मेघसदेशे कालिकासः—

प्राप्यावन्तीनुदयनक्षत्राकोविदग्रामवृद्धान्
पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालाम् विशालामिति ॥ [I 30]

कान्तभोगैरुज्जिता-श्रेष्ठा, प्रसिद्धा-प्रख्याता, उज्जयिनीपुरी अस्ति । या पुरी
शतयज्वनः-शतमलस्य, महोदयां महाभ्युदयवतीं, राजधानीं-अमरावतीं, समृद्धया
आह्वयते-स्पर्शयामास । 'जः' इत्यात्मनेपदम् । इयमिन्द्रमाला ॥

अनेक युद्धेष्ववलितवैरि-
विध्वंसनाविष्कृतविक्रमश्रीः ।
बभूव तस्यां नयविचरेन्द्रो
यशोघ' इत्यूर्जितनामधेय ॥ २ ॥

२. अनेकेत्यादि । अनेकयुद्धेषु अवलिप्तवैरिविध्वंसनाविष्कृतविक्रमश्रीः—
अवलिप्ताः गर्विताः, अवलिप्ताश्च ते वैरिणश्च, तेषां विध्वंसनं, तेनाविष्कृता
विक्रमश्रीः यस्य स तथोक्तः । नयवित्-नीतिवित् । यशोघ इत्यूर्जितनामधेयः ।
तस्यां पुर्यां नरेन्द्रो बभूव ॥

स घंसते यत्कुमुदावदातं

यशो दिशां भित्तिषु बद्धलेपम् ।

ततस्तमाहुः कवयो यशोधं

पृषोदराद्युक्तनिरुक्त्यभिज्ञाः^१ ॥ ३ ॥ *

३. स इत्यादि । सः राजा, स्वकीयं कुमुदावदातं—कैरवद्वीरं यशो दिशां भित्तिषु बद्धलेपम्, घंसते करोतीति यावत् । ' घसि करण ' इति धातुः । ततः—तस्मात्, पृषोदराद्युक्तनिरुक्त्यभिज्ञाः—पृषोदरादयः शब्दाः न प्रकृतिप्रत्ययापेक्षावन्तः । तेषूक्तानां शब्दानां, निरुक्त्यभिज्ञाः—विग्रहवेदिनः कवयः, तं—राजानं यशोधमाहुः ॥

तस्यार्पिता प्रत्युरसं रहस्ये

चर्चेन नित्यं हरिचन्दनस्य ।

प्रवृद्धरागा स्मरतापमुच्चै-

चन्द्रानना चन्द्रमती जहार ॥ ४ ॥

४. तत्सेत्यादि । प्रत्युरसं अर्पिता प्रवृद्धरागा—प्रबलकुङ्कुमचन्द्रानना—§ कर्पूरमुख्या हरिचन्दनस्य चर्चेन—अनुलेपनमिव । ' स्नानं चर्चा तु चार्चिस्यं स्थासक ' इत्यमरः । प्रवृद्धरागा—प्रवर्धमानानुरागा, चन्द्रानना—शशिमुखी, चन्द्रमतीति पत्नी । तस्य राज्ञः उच्चैः स्मरतापं—मन्यतापं, नित्यं—अनवरतं, जहार—हरति स्म ॥

तयोस्तुल्यो नयविक्रमाभ्या-

मासीत् सुपुत्रः स यशोधरारण्यः ।

अभ्युद्धरन् दिक्षु यशःप्रकाशं

क्षीरोदकलोलकलापशुभ्रम् ॥ ५ ॥

५. तयोरित्यादि । यः क्षीरोदकलोलकलापशुभ्रं—क्षीरोदस्य क्षीरसमुद्रस्य, क्षीरं उदकं यस्येति, ' पूर्य एकहल्युदकस्योदः ' इति उदकशब्दस्य उद्देशः । क्षीरोदस्य कलोलः तरङ्गाः, तेषां कलापः समूहः । ' कलापो भूषणे बर्हे तूणीरे संन्तेऽपि च ' इत्यमरः । कलापवत् शुभ्रं यशःप्रकाशं, दिक्षु अभ्युद्धरन्—प्रसरन्, राजा नयविक्रमाभ्यां—नीतिपराक्रमाभ्यां, अतुन्योऽनुपमः सः । तयोः यशोधचन्द्र-

१ ' शुक्ति ।' २ ' निरुक्तिविज्ञा. P. '

* P adds the following verse after this :—

तस्य स्फुरत्कान्तगुणस्य कान्ता नरेश्वरस्य त्रिनरात्रपुत्री (स्योर्भिनरात्रपुत्री ?) ।
आत्मानुभ्यान्यनमेव लक्ष्मीर्गुणाधिष्ठा चन्द्रमती यन्मूढ ॥

§ चन्द्रानना—चन्द्रनीति चन्द्रः; न एव आननं मुखं यस्याः सा चन्द्रमती ।—
पदशुद्धचन्द्रिका ।

मृत्योः सुपुत्रः आसीत् । 'अस्तेर्दित्यो'रिति (का. व्या. सू. III vi. 89) ईड् भवति । 'अस भुवि' इति घातोर्लङ् ॥

विमुच्य कान्ति शरदिन्दुबिम्बं

भूयः क्षयापत्तिभयातुरेव ।

तस्याक्षयश्रीनिलयस्य वक्त्रं

व्याकोशनेत्रोत्पलमध्युवास ॥ ६ ॥

६. विमुच्येत्यादि । कान्तिः शोभा, भूयः क्षयापत्तिभयातुरेव-क्षयन्याधितो जातापत्तिर्विपत् तस्याः जातं भयं तेन आतुरा इव । 'आतुरोऽभ्यमितोऽभ्यान्त' इत्यमरः । शरदिन्दुबिम्बं विमुच्य अक्षयश्रीनिलयस्य तस्य व्याकोशनेत्रोत्पलं वक्त्रमध्युवास-वक्त्रे तिष्ठति स्मेति यावत् । 'वसोऽनूपाध्याङः' (शा व्या. सू. I iii 123) इत्यधिकरणम् ॥

उरस्तु विस्तीर्णमुदारधाम्न-

स्तस्योल्लसन्मीतिकहारयष्ट्या ।

श्रियस्तदन्तर्वसतेर्विरेजे

संभोगहासप्रभयेव बद्धम् ॥ ७ ॥

७ उर इत्यादि । उदारधाम्न.-महतेजसः तस्य विस्तीर्णमुरः-वक्षस्तु उल्लसन्मीतिकहारयष्ट्या रेजे । कयमिव ? तदन्तर्वसते-सन्मध्यवासिन्याः श्रियः संभोगहासप्रभया बद्धमिव । अयमुत्प्रेक्षालङ्कारः । यदाह इण्डी-

"अन्यथैव स्थिता वृत्तिश्चेतनस्येतस्य वा ।

अन्यथोत्प्रेक्ष्यते यत्र तामुत्प्रेक्षां विदुर्विशः ॥"

[कात्यादर्श, II 219 Darbhanga Edn]

इति ॥

घनौ भुजौ तस्य भुजद्विदीर्घौ

देहावित्र द्वौ रणविक्रमस्य ।

अरातिराजोर्जितमण्डलाना-

मकल्पिपातामित्र राहुकेतू ॥ ८ ॥

८ घनादित्यादि । रणविक्रमस्य द्वौ देहावित्र घनौ कठिनौ भुजद्विदीर्घौ तस्य भुजौ अरातिराजोर्जितमण्डलानां राहुकेतू इव अकल्पिपातां-अभूताम् । उदितशीतभानु विलोम्य राहुकेतू भुजद्विरूपिणाविति प्रसिद्धिः ॥

निखिंशनिर्दारितवैरिकुम्भी

समग्रसिंह स पराक्रमेण ।

तन्वा तु सौन्दर्यान्वासभूम्या

जगाम कीर्तिं भुवि सिंहमध्य ॥ ९ ॥

९ निखिंशेत्यादि । निखिंशनिर्दारितवैरिकुम्भी—निखिंशेन सङ्गेन निर्दोषिता हिंसिता वैरिणः शत्रव एव कुम्भिनः गजा यस्य स तथोक्तः । 'कुम्भी कुञ्जरवारणेभरदिनः सामोद्भवः सिन्धुरः' इति हलायुधः । पराक्रमेण समग्रसिंहः—सपूर्णासिंहः स राजा तु सौन्दर्यान्वासभूम्या तन्वा—शरीरेण भुवि सिंहमध्य इति कीर्तिं जगाम । सपूर्णासिंहस्य सिंहमध्यम इति विरोधः । परिहारस्तु सिंहावलम्ब इति यावत् ।

तस्यात्तमाशेषगुणस्य कश्चि-

न्न मध्यमा नापि गुणो जघन्यः ।

तस्मिन्न भेजुस्तत एव वृत्तिं

ताम्या सकामा हि नितम्बवत्यः ॥ १० ॥

१० तस्येत्यादि । उत्तमाशेषगुणस्य कश्चित् मध्यमः गुणो न, कश्चित् जघन्या गुणो न । तत एव तस्मिन् राज्ञि नितम्बवत्यः—वनिता वृत्तिः सौहित्यं न भेजुः । 'सौहित्यं तर्पणं वृत्तिः' इत्यमरः । अयन्तानुरक्ता बभूवुरिति भावः । तथा हि—यतो नितम्बवत्यः—कटीतत्परिकल्पिता कामस्य यस्य यूनः पुंसः । मध्यमगुणः—कृशोदरेतरत्वादि गुणो न विद्यते जघन्यो गुणः । 'पश्चान्नितवः स्त्रीकृत्या ह्रीवे तु जघनः पुरः' इत्यमरः । जघने भवः जघन्यः गुणो न विद्यते । तस्मिन् युनि वृत्तिं परितोषः । 'वृत्तिस्त्वनर्पणतोषयो' इति रभसः । कथं भेजुः ? केनापि प्रहारेण परितोषपरिकल्पिता न बभूवुः इति भावः । लोके नितम्बवत्यः युवतयः ताम्यां मध्यमजघन्यगुणाभ्यां सकामा हीति विराजः । परिहारस्तु मध्यमजघन्यः गुणव्यतिरेकोत्तमगुणपरिकल्पितः पुमांसः विज्ञेयः विद्वद्भीतमानसा नितम्बवत्यः वृत्तिं कथं भजन्तीति तात्पर्यम् ।

पादौ तदीयो नवपद्मरागौ

त्रियाविधानादुपलब्धशोभी ।

किमद्भुतं यदृथिवीपतीनां

चूटामणिं वै गुणतोऽजिहताम् ॥ ११ ॥

११ पादात्रित्यादि । नवपद्मरागौ आदित्यावलाकनेन स्यामिरसितः कोकनदरत्नाः । त्रियाविधानादुपलब्धशोभी तदीयो

पात्रे । पृथिवीपतीना चूडामणित्व—मस्तकालङ्कारत्वं गुणनोऽजिहाताम्—अगमता
मिति यत्, तदद्भुतं किम् । नवपद्मरागौ—नूतनपद्मरागत्वे क्रियाविधानात्—निरूप
विधानात् उपलब्धशोभा—स्वीकृतभूरिकान्ती पृथिवीपतीना चूडामणित्व शिरोरत्नन्व
गुणन—स्वसामर्थ्यात् गच्छेने इत्यत्र किमद्भुतम् ॥

देवी ॥ तस्यामृतमत्यभिरया
सेन्द्रो रसादीरिव निर्मिताङ्गी ।

तामत्र कुर्यन्नलिकामजस्र

तन्मानसास्वादमयाधि काम ॥ १२ ॥

१२ देवीत्यादि । तस्य देवी महिषी । अमृतमत्यभिरया अभूत् । अमृत-
मनीति नामधेया आसीत् । अनाशयुक्ता कान्तिरभूत् । ‘अभिरया नामशोभयो’
रित्यमर । सा इन्द्रो रसादौ निर्मिताङ्गीव । कामो—मदन तामेव नलिका—नाडि
कृत्वा तन्मानसास्वाद—तस्य यशोधरस्य मानस हृदय, तस्याश्चाद् रुचिं अशोवि-
अवोधिष्ट । ‘देवजनबुधगूरिता इष्य इभ्यो वा’ इति इच् वा भवति ॥

यशामर्ति नाम यशोधपीत्र

यशोऽमृताप्यायितविश्वलोकम् ।

तया स पुत्र जनयावभूव

पूतकताप्येव जयन्तमिन्द्र ॥ १३ ॥

१३ यशोमर्तिमित्यादि । स यशोधर, तया अमृतमन्यादेव्या, यनोप
पीत्र यशोऽमृताप्यायितविश्वलोक—यशोऽमृतेन आप्यायित तृतीकृत विश्वलोक
सकलजन यम्य, त यशोमर्ति नाम प्रसिद्ध । ‘नाम प्राकाश्यसभाष्यक्रोशोपगम
कुत्सने’ इत्यमर । पुत्र-कुशवित्रीकरण, यशह धनजय कविकमलमार्तण्ड —

‘पुत्र पुनान हि कुल निराहु’

इति । जनयावभूव, कथमिव ? पूतकताप्या—पूतकतो पूता पवित्रा कृतवो
यशो पूजा यस्य तस्य इन्द्रस्य पत्नी पूतकतायी । तया पुलोमजया । ‘यज्ञ
सर्वोऽध्वरो याग सततन्तुर्मत्तं कतु’ इत्यमर । ‘पूतकत्वमिदृषाकपिकुसितकुसिद्रा
देहचेति ढी । इन्द्रो जयन्तमिव । ‘जयन्त पाकशासनि’ रित्यमर ॥

तत्रात्मसपट्टणवत्युदारे

यूनि प्रयुज्याखिलराज्यमारम् ।

निराहुलस्वान्तनिसृष्टराग

श्रिय यशोधश्चिरमन्वभुङ्क्ते ॥ १४ ॥

१४ तत्रेत्यादि । यशोधो राजा । आत्मसपट्टणवति—आत्मन सप
ट्टणोऽप्यास्तीति आत्मसपट्टणवान् । तस्मिन् उदारे—दातरि । ‘उदारा दातृम

हतो'स्त्यमरः । यूनि-यौवनवति तत्र यशोधरे, आसिलराज्यभार प्रयुज्य-निक्षिप्य
निराकुलस्वान्तनिमृष्टरागः-निराकुलं च तत् स्वान्तं च । तस्मिन् निमृष्टः-
विस्तृत, रागः-अनुरागः, भूत्वा श्रियं चिरं अन्वभुङ्क्त अनुभुक्त्वान् ॥

अथैकदास्थानगतस्तु राजा
निषेव्यमाणो नरलोकनाथैः ।
आदर्शदृष्ट्या पलितानि दृष्ट्वा
जघान वृष्णां विषयेषु भव्यः ॥ १५ ॥

१५ अथेत्यादि । एकदा-एकस्मिन् दिवसे, आस्थानगतो नरलोकनाथैः
निषेव्यमाण भव्यः राजा । आदर्शदृष्ट्या-दर्पणविलोकेनेन, 'दृष्टिर्ज्ञानेऽक्षि
दर्शने' इत्यमरः । पलितानि जरसः । 'पलितं जरसा शौक्यामि'त्यमरः । दृष्ट्वा
विषयेषु स्रग्भञ्जनवनितादिषु वृष्णा काङ्क्षा जवान् परिहितवान् ॥

राज्यं पृथिव्या प्रतिपाद्य सद्यो
यशोधरायोजितत्रिक्रमाय ।
विरक्तिभाजां तु शतेन राज्ञां
तपोवनं भूमिपतिर्जगाम ॥ १६ ॥ ३

१६ राज्यमित्यादि । भूमिपतिः यशोधरः पृथिव्या राज्यं राजत्वं
'यण् च प्रकीर्तित' (का. व्या. सू-तद्धितपाद, ३०१) इति भावे यण् ।
पालनत्वमिति यावत् । ऊर्जितत्रिक्रमाय-अतिशयोर्जस्वलपराक्रमाय । 'ऊर्जस्वलः
भ्याङ्ऊर्जस्वी य ऊर्जोऽतिशयान्वितः' इत्यमरः । यशोधराय प्रतिपाद्य-दत्त्वा
विरक्तिभाजा वैराग्यभाजां राज्ञां शतेन सह तपोवनं जगाम ॥

तस्मिन् नवे भर्तारि सानुरागा
सा स्त्रीस्यभावादिव राज्यलक्ष्मीः ।
अनारतं तत्कृतयेव' भुक्त्या'
सुव्यक्तमद्वेषु धम्व पुष्टा ॥ १७ ॥

१७ तस्मिन्नित्यादि । स्त्रीस्यभावात् तस्मिन् नवे भर्तारि सानुरागा-अनु-
रागेण सहिता, सा राज्यलक्ष्मीः अनारतं तत्कृतया-तेन रचितया भुक्त्या पालनेन
अश्लेषेण दराद्वेषु- 'स्वाम्यभावात्पुदत्कोपगच्छुर्दुर्गलानि च राज्याङ्गानि' इत्यमरः ।
अद्वेषु अश्लेषेण, 'अद्व प्रतीकोऽश्लेषवेषचन' इत्यमरः । सुव्यक्तं पुष्टा धम्व ॥

१ Ar omits verses 17 and 18, and yet numbers 20 as 20.

१ नरदयदेव ML २ भव्यः P, T.

गुणामृतैस्तस्य निषिच्यमाना

पत्युर्वियोगेन विमुच्य तापम् ।

ससन्न तस्मिन् प्रकृतिः समस्ता

सौरीव नीहारकरे मरीचिः ॥ १८ ॥

१८. गुणेत्यादि । तस्य यशोधरस्य; गुणामृतैः निषिच्यमाना समस्ता प्रकृतिः—सकलपरिवारः, पत्युः—यशोधरस्य, वियोगेन जातं तापं विमुच्य तस्मिन् यशोधरे, ससन्न लया अभूत् । सुवापरिषेचनं तापपरिहरणं करोति । कथमिव ? सौरी—सूर्यस्य सम्बन्धिनी मरीचिः—दीधितिः नीहारकरे चन्द्रमसीव । श्रूयते हि भानुर्वरुणाशासङ्गमे स्वमयूतसंततिं अग्रां चन्द्रमसि च निक्षिपतीति प्रसिद्धिः ॥

क्रोधावहं तच्चरितं न पुंसा-

मुद्रेजनोऽसौ न विविच्यकारी ।

न चावमन्ता^१ विनयोत्तरश्री-

दाता स लोभं^२ न सहिष्णुरासीत् ॥ १९ ॥

१९. क्रोधेत्यादि । तच्चरितं पुंसां क्रोधावहं नासीत् विविच्यकारी अस्मा नोद्वेजनः—विनयोत्तरश्रीरसौ अवमन्ता—अवज्ञारतः नासीत् । दाता—विनयनिपुणः स राजा लोभं सहिष्णुः नासीत् ।

तेजोमयं तस्य नृपस्य चक्षु-

निमील्य तन्मुख्यमवाप^३ निद्राम् ।

अन्येन सर्वोद्गुभुवा तु जाग्रत्

स तत्स्कराणामहरत् प्रवृत्तिम् ॥ २० ॥

२०. तेज इत्यादि । मुखे भवं मुख्यं । तस्य नृपतेः तेजोमयं तेजोरूपं चक्षुः—नयनं निमील्य—पिपाय, निद्रां अवाप । सर्वोद्गुभुवा—सप्ताङ्गभुवा सर्वावयव-संवासयुतेन अन्येन तेजोरूपेण चक्षुषा—ज्ञानलोचनेन, जाग्रत्—जागरवान् स राजा तत्स्कराणां प्रवृत्तिं अहरत्—दृष्टवान् । तज्जागरणस्वरूपं कथं ? 'स्वपर-मण्डलकार्याकार्यावलोकने चाराः चक्षूषि क्षितिपतीनां' इति यदाह सोमदेवाचार्यः ।

मन्त्रक्रियाभ्यामसिधद्विषयां^१

स्वतेजसाभिज्वलितेन राजा ।

निरास्थद्वयद्रिपुकेतुदौःस्थ्यं

समग्रसिद्धये निजमण्डलस्य ॥ २१ ॥

२१. मन्त्रेत्यादि । असिधद्विषयां—सद्भूतितर्पणं मन्त्रक्रियाभ्यां मन्त्रा-

लोचनतत्क्रियाभ्यां अभिज्वलितेन तेजसा, निजमण्डलस्य—स्वकीयदेशस्य सिद्धये—
निष्पत्तिनिमित्तं स राजा उद्यद्रिपुकेतुदौःस्थ्यं उद्यन्श्चासौ रिपुश्च, स एव केतुः,
तस्माज्जातं दौःस्थ्यं दुस्थितिं निरास्थत्—परहितवान् । ‘अणसु—वचि—ख्याति-
लिपि—सिचि—ह्व’ (का. व्या. सू. आख्यात प्रकरण, II. 62) इत्ययतन्यं
लुङि इण् भवति । ‘अस्यतेः स्थोऽन्तः’ (का. व्या. सू. II, 95) इति
थागमः । ‘असु क्षेपणे’ इति घातौ लुङ्परस्मैपदप्रथमपुरुषैकवचनम् । कश्चित्
मन्त्रवेद्यां मन्त्रयुगाज्यसमिद्ध्यां अभिज्वलितेन जातवेदसा उदितकेतुदौःस्थित्य-
निराकरणं यथा करोतीति भावः ॥

दिनावसाने स^१ विसृज्य लोकं

प्रासादमारुह्य सरत्नभित्तिम् ।

कदाचित् मनोजतृप्त्यै

सप्रेयसीगर्भगृहे सहेलम् ॥ २२ ॥

२२. दिनेत्यादि । सभागतः स राजा दिनावसाने लोकं सेवागतं जनं,
‘लोकस्तु भुवने जने’ इत्यमरः । विसृज्य—त्यक्त्वा । सरत्नभित्तिं प्रासादं
आरुह्य, कदाचित् मनोजतृप्त्यै सप्रेयसीगर्भगृहे—अष्टतमतीसाहितमनोजलीलागारे
‘न्यगोप्यतोऽर्नशीयोबहुव्रीहेर्ह्रस्वः’ (शा. व्या. सू. II. 1, 123) इति प्रेयसीशब्दस्य
ईकारालोपः । सहेलं आसिष्ट—सक्रीडं अतिष्ठितम् ।

यहन् बहिष्कारगवाक्षरन्ध्रे—

रामोदितान्तर्भवनस्तदानीम् ।

कपोतपक्षच्छत्रविरुज्जजृम्भे

निर्हारिकालागर्भपिण्डधूमः ॥ २३ ॥

२३. यहन्त्यादि । तदानीं आमोदितान्तर्भवनः चारुगवाक्षरन्ध्रे बहिर्वहन्
कपोतपक्षच्छत्रिः निर्हारिकालागर्भपिण्डधूमः—अत्यन्तमनोरपरिमलकृष्णागरोः
पुञ्जधूमः ‘आमोदः सोऽतिनिर्हारी’ इत्यमरः ।

आताम्रकम्रयुतिरत्नदीपै

स्तस्मिन् जना पाटलवर्णभाजाम् ।

व्याकोशमलीकुसुमानि दाघ्ना-

मयागमस्तन्नवसौरभेण ॥ २४ ॥

२४ आताम्रेत्यादि । तस्मिन् वासगृहे । जना - परिचारकजना.

आताम्रकम्रयुतिरत्नदीपै - आ समतात् ताम्र, वज्रयोरभेद, रक्तवर्णा, कम्पा मनोहरा युतयो येषु तानि रत्नानि एव वीणा, तै पाटलवर्णभाजा, दाघ्ना-माल्यानां 'न पुंसि दाम् माल्य स्त्री स्रजमाला परिकल्पते' इति विश्वप्रकाश । कुसुमानि तन्नवसौरभेण-नेषा नूतनपरिमलेन अवागमन्-ज्ञातवन्त ॥

आयतमान परिमन्दवृत्त्या

वातायनद्वारि चिर विरेज ।

कर्पूरधूलीसुरभिर्नभस्वान्

श्वासायितस्तद्गृहदेवताया ॥ २५ ॥

२५ आयतंत्यादि । वातायनद्वारि परिमन्दवृत्त्या चिरमावर्तमान तदगृह देवतायाः श्वासायित - श्वासवदाचस्ति नभस्वान् वायु । कर्पूरधूलीसुरभि - धनसारजस्ता सुरभि विरेजे-राज ॥

आमेचके मञ्चकरत्नदीप्त्या

शुक्रोत्तरप्रच्छदहसतूले ।

स चन्दनस्यासकवन्धुराङ्गो

देवीमुदार^१ रमयाम्बभूव ॥ २६ ॥

२६ आमचक इत्यादि । मञ्चकरत्नदीप्त्या-पर्यङ्क्यादशितरन्यस्तहरि न्मणिप्रभया, आमेचके-समन्तालीलवर्ण । शुक्रोत्तरप्रच्छदहसतूले-अधिक-शुभ्रोत्तरियहसतूलतले, चन्दनस्यासकवन्धुराङ्ग - श्रीमन्धानुलेनवन्धुराशिशिर (शरीर ?) स राजा, देवी-अमृतमती, उदार-अधिक, 'उदारो दातृमहतो' इत्यमर । रमयावभूव-क्रीडितवान् ॥

क्षण स तस्या^२ वदनारविन्दे

जग्राह लीला भ्रमरस्य कामी ।

क्षण ॥ पीनस्तनयोर्निकाम

जहार चर्चा हरिचन्दनस्य ॥ २७ ॥

२७ क्षणमित्यादि । कामी-स राजा, तस्या-अमृतमत्या, वदनारविन्दे-मुसकमले, भ्रमरस्य लीलां, जग्राह-स्वीकृतवान् । अलि. नलिनपराग म्वीकरोतीति

भावः । स एव तस्याः पीनस्तनयोः पीवरपयोधरयोः हरिचन्द्रनस्य वज्रवदपितृगन्धस्य
'चन्द्रे सूर्ये यमे वायौ वासवे दर्दुरे हये पपौ मृगाङ्गे पृवगे हरिशब्दः प्रकीर्तितः'
इति विश्वः । 'गन्धसारो मलयजो भद्रश्रीश्चन्द्रनोऽस्त्रिया' इत्यमरः । चर्चा-
अनुलेपनं, जहार-परिहृतवान् । निविडालिङ्गनसञ्जातस्वेदोदकभरेणानुलेपनस्त्रावो
भवतीति भावः ॥

क्षणं तथा नूतनरत्नभाजा

भुजेन कण्ठे परिरम्यमाणः ।

कृताभ्रमुस्पर्श इवेन्द्रदन्ती

भेजे स भावं भृशमुन्मदिष्णुः ॥ २८ ॥

२८. क्षणमित्यादि । तथा-अमृतमत्या, नूतनरत्नभाजा-नूतनानि च
तानि रत्नानि च तानि भजति इति नूतनरत्नभाजा भुजेन, कण्ठे परिरम्यमाणः,
उन्मदिष्णुः-मत्तः स राजा, 'उन्मदिष्णुश्चोन्मदितः' इत्यमरः । भृश-अत्यर्थ,
भावं भेजे-चेष्टां स्वीकृतवान् । 'भावः सत्तास्वभावामभिप्रायचेष्टात्मजन्मसु'
इत्यमरः । कथमिव ? कृताभ्रमुस्पर्शः-कृताभ्रमोः स्पर्शः कृतस्वकीयकान्तायाः करेणोः
स्पर्शनः । इन्द्रदन्तीव ऐरावत इव ॥

क्षणं जिघृक्षुर्जघने' निधानं

नीवीधरान्तर्गतमुत्पलाश्याः ।

उत्सारयामास कृतोपजापः

तद्वेष्टयन्तं रशनाभुजङ्गम् ॥ २९ ॥

२९. क्षणमित्यादि । उत्पलाश्याः-अमृतमत्याः, नीवीधरान्तर्गतं नीव्येव-
वस्त्राग्रभङ्गुरप्रधिरेव, 'परिधानांशुकप्रधिः प्रोक्ता नीवी तथोच्चयः' इति हलायुधः ।
धरा-भूमिः, तस्यान्तर्गतं-मध्यमुपगतं, जघने-मदनसदने निधानं-निक्षेपं क्षणं
जिघृक्षुः-ग्रहीतुमिच्छुः, कृतोपजापः-'भेदोपजापावुषधे' इत्यमरः । तद्वेष्टयन्तं
तन्निधानमावेष्टयन्तं, रशनाभुजङ्गं-'मेसला रशना काञ्ची हेमपर्यायमूत्रकं' इति
घनंजयः । रशनेव भुजङ्गः सर्पः, तं उत्सारयामास-स्वीकरोति स्म । काञ्चिन्मन्त्र-
वादी निधानं निक्षिप्तं जिघृक्षुः सन्, कृतोपजापः-जप एव जापः, स्वार्थेऽण् ।
'स्वाच्यायः स्याज्जप' इत्यमरः । तद्वेष्टयन्तं भुजङ्गं-कुट्टिं गच्छतीति भुजङ्गः,
तं सर्पं पटायनभार्जं करोति यथा तददिति भावः ॥

आलिङ्गनं गाढमपास्य तस्मिन्
 दत्तेक्षणे^१ कामिनि नाभिमूले ।
 फूत्कारदुर्वारमणिप्रदीपे-
 प्यतीव सुभ्रूरकृताम्यसूयाम् ॥ ३० ॥

३०. आलिङ्गनमित्यादि । तस्मिन् राशि गाढमालिङ्गनमपास्य, नाभि-
 मूले-मदनमन्दिरे दत्तेक्षणे सति, सुभ्रूः-शोभने भ्रुवौ यस्याः सा । अमृतमती
 फूत्कारदुर्वारमणिप्रदीपेषु निजवदनविनिर्गतनमस्वता निवारितुमशक्यरत्नदीपेषु
 असूयां अकृत-‘अक्षान्तिरीष्यासूया तु दोषारोपो गुणेष्वपि’ इत्यमरः । ईर्ष्याम-
 करोत् ॥

निपीड्य दन्तच्छदमुद्धसन्तं^२
 सा वेदनासीत्कृतगर्भकण्ठी ।
 कचावकृष्टेन तु मल्लिकानां^३
 दाह्ना दृशा कोपकरी जघान ॥ ३१ ॥

३१. निपीड्येत्यादि । दन्तच्छदमवरं । दन्तान् छादयति आवृणोतीति
 दन्तच्छदः, तं निपीड्य-बाधयित्वा, उद्धसन्तं तत्र स्थितं अमृतरूपरसं पिबन्तं
 यशोधरं वेदनासीत्कृतगर्भकण्ठी-वेदनया संभूतं सीत्कृतं-मणितं, कण्ठगर्भं-
 गलमच्ये यस्याः सा । ‘सीत्कृतं मणितं कामे’ इति धनंजयः । कोपकरी सा,
 कचावकृष्टेन-कषीकृष्टेन, ‘कषीकेशयोः कचः’ इति भागुरिः । कषीनिर्मुक्तेन,
 मल्लिकानां दाह्ना-मालया, दृशा च-नेत्रेण, जघान-ताडयामास ॥

रतिक्रियायां विपरीतवृत्ते-
 स्तस्याः स्तनाभ्यामवमुच्यमानम् ।
 प्रियस्य तस्योरसि धर्मतोयं
 कामानलाज्याहुनिर्वैत्यपात ॥ ३२ ॥

३२. रतीत्यादि । रतिक्रियायां निषुवने विपरीतवृत्तेः पुम्भावमाचक्ष्म्याः
 तस्याः स्तनाभ्यामवमुच्यमानं धर्मतोयं-स्वेदोदकं तस्य प्रियस्य उरसि, कामान-
 लाज्याहुतिवत्-काम एतन्नलः, तस्य आज्याहुतिरिव, पपात ॥

ततो रजन्यां परिणामवत्यां

रतोत्सवारम्भपरिश्रमेण ।

आश्लिष्य कान्तां श्लथवाहुवन्धं^१

निद्रासुखं भूमिपतिः प्रपेदे ॥ ३३ ॥

३३. तत इत्यादि । ततोऽनन्तरं, भूमिपतिः, परिणामवत्यां-परितोषवत्यां रजन्यां, रतोत्सवारम्भपरिश्रमेण-रतस्य उत्सवः, तस्य आरम्भः-प्रक्रमः, तस्मिन् परिश्रमः, तेन कान्तामाश्लिष्य श्लथवाहुवन्धं यथा भवति तथा निद्रासुखं प्रपेदे ।

अत्रान्तरे वन्तिनि राजवाहो

तद्वासगेहं समयावबद्धे ।

तत्र स्थितो हस्तिपकस्तु जाग्रद्

ववन्ध गीतं गमकाभिरम्यम् ॥ ३४ ॥

३४. अत्रेत्वादि । अत्रान्तरे-अस्मिन्नवसरे, राजवाहो-भूपालारोहणयोग्ये, वन्तिनि-स्तम्बेरेमे, तद्वासगेहं-तस्य यगोधरस्य वासगेहस्य समया-समीपे । 'समयान्तिकमध्ययो' रित्यमरः । 'समीपे समयाध्ययमि'ति भागुरिः । 'हा धिक्-समयानिकपोपर्युपर्यध्यवोऽधोऽयन्तरान्तरेण तत्पर्यभिसर्वोभयैश्चाग्रधानेऽमौदशस्' (आ. व्या. सू. I. ३३ १००) इति समयशब्दयोगेन पष्ठचर्यं द्वितीया विभक्तिर्भवति । अवबद्धे सति, तत्र गजशालायां जाग्रद्-जागरूकः, हस्तिपकः-आधोरणः 'आधोरणा हस्तिपका' इत्यमरः । गमकाभिरम्यं-प्रयोगगम्यं, गीतं ववन्ध-रचिनवानिति यावत् ॥

तन्मूर्च्छनाभिः स्फुटमभ्युदीर्णं

तत्प्रीट्मामोगयता स्वरेण ।

तत्सुप्रयोगान्मधुरावदात्

तद्वधन्धुरं मालवपञ्चमेन ॥ ३५ ॥

३५. तदित्यादि । तद्गीतं मूर्च्छनाभिः स्फुटमभ्युदीर्णं- 'क्रमयुक्ताः स्वराः सप्त मूर्च्छनाः परिकीर्तिताः' इति विश्वप्रकाशः । सप्त स्वरेः स्फुट-उल्लङ्घनं, अभ्युदीर्णं-उदीरितं, तत्-गीतं, आभोगयता-परिपूर्णतायुक्तेन । 'आभोगः परिपूर्णता' इत्यमरः । स्वरेण-निषाद्वर्षमगान्धारषड्जमध्यमधैवताः स्वराः । पञ्चमेन स्वरेण प्रोदं तद्वति । सुप्रयोगात्-शोभनोपायात्, 'योगः संनहनोपायध्यान्सद्वतियुक्तिधि'-त्यमरः । मधुरावदातम्-प्रियन्वाभिर्मन्त्रं । 'स्वादुप्रियो तु मधुरो' इत्यमरः । तद्गीतं मानवपञ्चमेन-मानवपञ्चमेति रागेण, वध्धुरं-मनोहरम् ॥

निमीलयन्ती नयनोत्पले सा
 देवी परिम्लानतनू रतान्त ।
 आकर्णयामास सुखाग्रह तन्
 चकार तृष्णामपि रक्तकण्ठे ॥ ३६ ॥

३५ निमीलयन्तीत्यादि । नयनोत्पले निमीलयन्ती । रतान्ते परिम्लान
 तनु सा देवी, सुखाग्रह तर्हीत आकर्णयामास । रक्तकण्ठे सुललितरागरञ्जितगल,
 हस्तिपकेऽपि तृष्णा बाञ्छा चकार ॥

ततः प्रभाते तदभीकचित्ता
 दूतीमुपस्थापयति स्म तस्मिन् ।
 सा तं निरीक्ष्यैव निवर्तमाना
 निनिन्द राक्षीं गुणवत्याभिरया ॥ ३७ ॥

३७ तत इत्यादि । ततोऽनतर, तस्मिन् प्रभाते तदभीकचित्ता—
 तदभिहितचित्ता सती, 'कम्प कामयिताभीक कम्पन कामनोऽभिक' इत्यमर ।
 दूतीमुपस्थापयति स्म—त निरीक्ष्यैव निवर्तमाना गुणवत्याभिरया सा दूती राक्षीं
 निनिन्द ॥

अहो विचित्र मकरध्वजस्य
 विडम्बन स्तम्भितवस्तुबुद्धे ।
 देवी तु मर्त्याकृतिरुर्वशी सा
 यदीदृशं कामयते निकृष्टम् ॥ ३८ ॥

३८ अहो इत्यादि । यत्र यस्मात् कारणात्, मर्त्याकृति—मनुष्याकृति
 उर्वशी—देववनिता, ईदृशं निकृष्ट—नीच, कामयते सत्—तस्मात् कारणात्, स्तम्भित-
 वस्तुबुद्धे—निराकृतवस्तुतत्त्वबुद्धे, मकरध्वजस्य विडम्बनमहो ।

आस्यादिक दुःसहपूतिगन्धि
 निसर्गतोऽङ्ग परिभुशंष्टम् ।
 सदिग्धमक्षिभ्रुवमस्य नास्ति
 ग्रीवा शिरस्यास्तु विलूनशीर्षा ॥ ३९ ॥

३९ आस्येत्यादि । अस्य हस्तिपकस्य आस्यादिक दुःसह पूतिगन्धि, अङ्ग
 निसर्गतं परिभुशंष्टम्, अक्षिभ्रुव सदिग्ध, भ्रुवामिति कथमकारान्तत्वं ? 'धेन्वनहु
 हर्ग्यनुपाहोरात्रनक्तदिवरात्रिदिवाहर्दिवोर्वीवपन्नीवाक्षिभ्रवन्गराग्वम्' इति (शा

व्या. सू. II. i. 160) निपातनात् नपुंसकम् । ग्रीवा-कण्ठः, कुञ्जशरीरत्वा-
नास्ति । शिरस्याः-शिरसि भवाः, केशास्तु विलूनशीर्णाः ॥

आस्यं पुनर्वायसतुण्डकृष्णं
दन्ताश्च केचिद्बहिरन्तरन्ये ।
करावजस्रं करिमूत्रदग्धौ'
दग्धव्रणक्लेदयुतस्तु कुक्षिः ॥ ४० ॥

४०. आस्यमित्यादि । पुनरास्यं वायसतुण्डकृष्णं-काकवदनवत् मलीमम् ।
'वक्त्रास्ये वदनं तुण्डमाननं लपनं मुख ' मित्यमरः । केचिद्दन्ताः नहि प्रवर्तन्ते ।
अन्ये दन्ताश्च अन्तर्वर्तन्ते । करौ अजस्रं करिमूत्रदग्धौ । कुक्षिस्तु
दग्धव्रणक्लेदयुतः ॥

असौ कथं नाम नरेन्द्रपत्न्यै
रोचेत रुच्याकृतिमुद्रहन्त्यै ।
यद्वा किमेवं परिचिन्तया मे
स्त्रीणामपात्रेऽभिरतिः स्वभावः ॥ ४१ ॥

४१. असावित्यादि । असौ-हस्तिपक्षः, रुच्याकृतिमुद्रहन्त्यै नरेन्द्रपत्न्यै
कथं रोचेत 'यस्मै दीप्सा रोचते धारयते वा तत्संप्रदानम्' नाम । कष्टम् । 'नाम
प्रकाश्यसंभाव्यक्रोधोपगमकुत्सने' इत्यमरः । मम एवं चिन्तया किं ? यद्वा तथाहि-
स्त्रीणामपात्रेऽभिरतिः स्वभावः-निसर्गः ॥

हा तर्ह्येव स्यचेतोगतमेव दूती
न्यवेदयत्तामुपसृत्य तन्वीम् ।
सा तां प्रति प्रत्ययदत्ततभ्रू-
मुखेन कामातुरगद्गदेन ॥ ४२ ॥

४२. हेत्यादि । हा-कष्टं । 'हाहहेत्यद्भुते स्तेदे' इत्यमरः । दूती-गुणवती ।
तन्वीम्-वृक्षाद्वी । तां-अमृतमती । उपसृत्य स्वचेतोगतं तत्सार्धं निरूपं,
न्यवेदयत्-सूचयति स्म । नतभ्रूः-नते भ्रूवो यस्याः सा, तथोक्ता सा अमृतमती ।
तां गुणवतीं प्रति कामातुरगद्गदेन-मन्मथवाणजनितभ्रान्तिस्सलितवचनकलितेन
मुखेन । अयदत्-अवरीत् ॥

वया नव रूपमतीव रम्य

कुलोन्नतिश्चेति कुबुद्धिरेषा ।

यत्र^१ प्रसन्नो भगवान् मनोभू

स एव देव सखि सुन्दरीणाम् ॥ ४३ ॥

४३ वय इत्यादि । नव वय —नूतन तारुण्य । अतीव रम्य रूपकुलोन्नतिश्चेति एषा कुबुद्धिः । यत्र-यस्मिन् पुंसि । भगवान् ज्ञानी वीर्यवान् वा । 'भग श्रीकाममाहात्म्यवीर्ययत्न' इत्यमरः । मनोभू । प्रसन्नोऽभूत्, भो सखि, स एव सुन्दरीणां, देव —कान्तः ॥

सतोऽपि रूपातिशयस्य साध्य

नितम्बिनीमानसरत्नलाम् ।

तस्यास्ति तच्चेत्किमतो विचारा-

त्कार्यं ॥ सिद्धे न हि^२ कारणेच्छा ॥ ४४ ॥

४४ सत इत्यादि । सत —विद्यमानस्य रूपातिशयस्य हि नितम्बिनी-मानसरत्नलाम् तद् साध्यम् । तस्य चास्ति चेत्, अतो विचारात् किम् । तथाहि—कार्ये सिद्धे सति कारणेच्छा न ॥

तस्मादसौ मा प्रति कामदेव-

स्तद्गीतनालीहतचित्तवृत्तिम् ।

किं वा वयस्ये बहुनोदितेन

न तेन जीवामि विनाकृताहम् ॥ ४५ ॥

४५ तस्मादित्यादि । तस्मात्कारणात् असौ तद्गीतनालीहतचित्तवृत्ति-तस्य गीतमव नालिका, तथा हृता चित्तवृत्तिर्यस्या सा । तयोक्तया मा प्रति कामदेव । भो वयस्ये, इति । 'वयस्याली सहचरी'ति धनञ्जयः । बहुनोदितेन किं वा—प्रचुर वचनकलापेनालम् । तेन विना हस्तिपदं हित्वा । 'विनमास्तिस्रः' (शा व्या सू I 111 193) इति विनायोगे द्वितीया-तृतीया पञ्चमी विभक्तिर्भवति । कृता-पापस-मता । 'कृत पापोपकलिते युगपर्याप्तयो कृतमि'ति विश्वप्रकाशः । पापकलिताह न जीवामि । किञ्च विनाकृतेत्येकं पदं, यद्वाह घोरणन्दिस्वामी चन्द्रप्रभकाये —

॥ तदहं कञ्चन प्रयत्नसाध्ये

विषयेऽल मनसि त्वया निधेय ।

न सहायविनाकृता कदाचित्

पुरुषस्योऽग्रमशालिनोऽपि सिद्धिः ॥”

[VI 31 N S Edn (2nd)]

इति ॥

इत्थं तथा दर्शितरामवृत्त्या

देव्या सनिर्वन्धमुदीर्यमाणा ।

आगत्य सा सत्वरमष्टवङ्कै^१

दूती ततस्तत्प्रियमन्वातिष्ठत् ॥ ४६ ॥

४६. इत्थमित्यादि । दर्शितरामवृत्त्या—संदर्शितानुरागवर्तनया देव्या सनिर्वन्धं—निर्वन्धसहितं यथा भवति तथा उदीर्यमाणा—उच्चार्यमाणा सा दूती सत्वरं अष्टवङ्कमागत्य, तत्—तस्मादष्टवङ्कात् तत्प्रियं—तस्याः प्रियं—अनुरागं, अन्वातिष्ठत्—अकरोत् । यदाह कुमारसम्भवे कालिदासः—

“ प्रजापतिः कल्पितयज्ञभागः

शैलाधिपत्यं स्वयमन्वातिष्ठत् ” इति ॥ [I. 17]

रात्रिर्दिवं तेन यथावकाशं

सुखानि तस्याः किल निर्विशन्त्याः^२ ।

दिनक्रमेणापचयं जगाहे

यशोधरे राजनि रागबुद्धिः ॥ ४७ ॥

४७. रात्रिमित्यादि । यथावकाशं—अवकाशं अनतिक्रम्य, तेन हस्तिपकेन सह, रात्रिर्दिवं—रात्रौ वा, दिवा—दिवसे वा ‘धेन्वनदुह...मिति (शा. व्या. सू. II. i. 160) निपातनात् रात्रिर्दिवश्चन्द्रनिष्पत्तिः । सुखानि—सुरतजनितशर्माणि, निर्विशन्त्या—अनुभवन्त्याः तस्याः, यशोधरे राजनि रागबुद्धिः दिनक्रमेण, अपचयं—क्षयं, जगाहे—जगाम किल । ‘वार्तासंभाष्ययोः किल’ इत्यमरः ॥

आलोकनालिङ्गनचुम्बनादौ

तस्याः स्थितिं तामनवेक्षमाणः ।

बुद्धयेव पूर्वं परिशोधनार्थं

सज्जोऽभवच्चन्द्रमतीतनृजः ॥ ४८ ॥

४८. आलोकनेत्यादि । तस्याः आलोकनालिङ्गनचुम्बनादौ स्थितिं तामनवेक्षमाणः, चन्द्रमतीतनृजः यशोधरस्तु, पूर्वं—पूर्वस्मिन् बुद्धयेव परिशोधनार्थं विचाराय सज्जोऽभवत्—सज्जद्वोऽभूत् । ‘सज्जद्वो वर्मितः सज्जः’ इत्यमरः ॥

आस्थाननिर्वासितसर्वलोकः

स सज्जितं वासगृहं प्रविश्य ।

सध्याजनिद्रो निशि दिव्यशय्यां

तथैव देव्या सममध्यशेत ॥ ४९ ॥

४९. आस्थानेत्यादि । आस्थाननिर्वासितसर्वलोकः—आस्थाने सभायां, निर्वासितः—विसर्जितः, सर्वलोकः—सकलपरिवारजनः स यशोधरः, सज्जितं—सज्जीकृतं वासगृहं—परिकरपरिकलितं शयनसदनं, निशि—निशायाम् ‘पद्मोमास-
हृन्निशसन्पूषन्दोपन्यकन्शकन्नुदन्नासंश्चासुति’ (शा. व्या. सू. I ॥. 143)
इति सूत्रात् निशाशब्दस्य निश् इत्यादेशो वा । द्वितीयावहुवचनादौ परतः ।
निशा, निशे, निशाः, हे निशे, हे निशे, हे निशाः; निशां, निशे, निशाः; निशा
निभ्यां निभ्यः इत्यादिरूपं नेयम् । प्रविश्य सध्याजनिद्रः—सकपटस्वपनो भूत्वा, तथा—
देव्या, समं—साकं, ‘सना समं सह’ इत्यमरः । दिव्यशय्यां हंसतूलतल्पे, अध्य-
शेत—निद्रामुद्रितलोचनोऽभूत् । ‘शीङ्स्यासोऽधेराधारः’ (शा. व्या. सू.
I. ॥. 123) इत्यधिकरणम् ॥

निद्रायतस्तस्य भुजोपगूढा-

माकृष्य देवी निजदेहयष्टिम् ।

गृहीतताम्बूलसुगन्धमाल्या

जगाम तस्योपपतेः समीपम् ॥ ५० ॥

५०. निद्रेत्यादि । देवी निद्रायतः—निद्रां कुर्वतस्तस्य ‘कर्तुरायिस्सलोप-
श्चेति’ (का. व्या. सू. आख्यात प्रकरण, II 43) सूत्रेण आचारार्थं कर्तु-
रायिर्भवति । यशोधरस्य भुजोपगूढां—बाहुना आलिङ्गितां, निजदेहयष्टिम्—स्वकीय-
शरीरं, आकृष्य गृहीतताम्बूलसुगन्धमाल्या सती तस्य उपपतेः जारस्य समीपं
जगाम ॥

अन्वेष्टुकामो नृपतिश्च तस्या

दुधोष्टितं कोशनिर्मृष्टसङ्गः ।

अन्वव्रजत्तत्पदवीं निगूढ-

मासन्नविध्वंस इवापनीतिम् ॥ ५१ ॥

५१. अन्वेष्टुकाम इत्यादि । तस्या दुधोष्टितं—दुराचारं, अन्वेष्टुकाम.—
‘तुमो मनस्कामे’ (शा. व्या. सू. II. ॥. 69) इति तुमो मकारस्य लोपः
कोशनिर्मृष्टसङ्गः—कोशं—विधानं, तेन निमृष्टः सङ्गः यस्य सः, तथोक्तः नृपतिः

यशोधरः तत्पदवीं-तस्याः देव्याः मार्गं अन्वव्रजत्, निगूढं-गुप्तं यथा भवति तथा ।
अनुगतोऽभूत् । कथमिव ? अपनीतिं-नीतिरहितं पुमांस, आसन्नविध्वंस इव-समीपो-
पगतनाश इव ॥

विलम्ब्य कालं नरनाथपत्नी-

मुपस्थितां प्रत्युदितप्रकोपः ।

आकृष्य केशग्रहणेन घोरं

जघान जारः स वरत्रमुष्ट्या ॥ ५२ ॥

५२. विलम्ब्येत्यादि । कालं विलम्ब्य-स्ववेलामतिक्रम्य, उपस्थितां-प्राप्तां,
नरनाथपत्नीं प्रति, उदितप्रकोपः-सज्जातसंरोषः, स जारः केशग्रहणेन-पुरादिशिरो-
रुहस्वीकारेण, घोरं-दारुणं यथा भवति तथा, आक्रम्य-इतस्ततः आन्दो-
लयित्वा, वरत्रमुष्ट्या-चर्मरज्जुपरिकलितमुष्टिना । 'नद्र्यां वरत्रा स्त्री स्याच्चर्म-
रज्जौ तु न द्वयोः' इति विश्वप्रकाशः । जघान-ताडनं कृतवान् ॥

निकृष्यमाणा भुवि तेन पद्भ्यां

मलीमसेनाकृतविप्रलापा ।

इतस्ततोऽगात्तमसेव काले

निपीड्यमाना दिवि चन्द्रकान्तिः ॥ ५३ ॥

५३. निकृष्येत्यादि । मलीमसेन तेन पद्भ्यां चरणाभ्यां भुवि निकृष्यमाणा-
ताड्यमाना, अट्टेतिविप्रलापा-रोदनरहिता, बन्धकी ततोऽनन्तरं ततः-तस्मिन्, जारे
अगात्-जारमुपगतवतीति यावत् । कथमिव ? काले-ग्रहणकाले, मलीमसेन-तमसा
मेचक्ररूपेण राहुणा । 'तमस्तु राहुः स्वर्भानु'रित्यमरः । दिव्याकाशे निपीड्यमाना
चन्द्रकान्तिरिव ॥

कण्ठे पदं न्यस्य च गाढमूर्छां

स तामवादीदिति सोपहासम् ।

पादौ बहेर्द्धं तव तन्वि मूर्ध्ना

मूका कुतस्तिग्रसि मुञ्च शोकर्म ॥ ५४ ॥

५४. कण्ठ इत्यादि । स जारस्तस्याः कण्ठे पदं न्यस्य गाढमूर्छां तां
बन्धकीं सोपहासं । 'अट्टहासः सोपहासः प्रहासः परिकथ्यते' इति विश्वप्रकाशः ।
भो तन्वि, तव पादौ अहं मूर्ध्ना बहे-मस्तकेन उद्धरामि । त्वं मूका कुतस्तिग्रसि-
किमर्थमभाषणवती प्रतिशमानासि, इत्यट्टहासं यथा भवति तथा इत्यवादीत्-
अभाषीत् ॥

निःश्वस्य सा तं कथमप्यवादी-

दागो न मे संहर कान्त कोपम् ।

राज्ञा सहार्धासनमेव दीर्घं

हेतुस्तु मे कालविलम्बनस्य ॥ ५५ ॥

५५. निःश्वस्येत्यादि । सा बन्धकी कथमपि निःश्वस्य तं उपपत्तिं अवादीत् । भो कान्त, मे-प्रम, आगः न-अपराधः न; आगोऽपराधो मन्तुश्चे 'त्यमरः । यदाह माघः—

‘सहिष्ये शतभ्रागांसि’ (II. 108)

इति । कोपं संहर-क्रोधं परिहर; तु भेदोऽस्ति । ‘तु स्याद्भेदेऽवधारणे’ इत्यमरः । मे कालविलम्बनस्य राज्ञा सहार्धासनमेव दीर्घ-चिरं, हेतुः-कारणम् ॥

रूपादिभिस्त्वय्यसायिभिर्मे

तृप्यन्ति सर्वाण्यपि चेन्द्रियाणि ।

त्वं जीवितव्यं मम यावदायु-

रनादरस्त्वय्यथ किं मम स्यात् ॥ ५६ ॥

५६. रूपेत्यादि । त्वयि भवति अवसायिभिः स्थितैः रूपादिभिः मे सर्वाणीन्द्रियाणि च तृप्यन्ति । मम यावदायुः-आयुष्यावसानपर्यन्तं । ‘यावत्तावच्च साकल्ये’ इत्यमरः । अव्ययीभावसमासोऽयं । त्वं जीवितव्यं-जीवनं । अथ-अथशब्दः प्रभे वर्तते । ‘मङ्गलानन्तरारम्भप्रभृतात्स्न्येष्वथे अथे’ इत्यमरः । त्वयि मम अनादरः किं-कथं स्यात् ॥

प्रत्यायितेनेत्युपभुज्यमानां

राजा स तां तेन विलोक्य कोपात् ।

आन्दोलयन् खड्गमुभौ जिघांसुः

पुनर्वितर्कं घृतिमानकार्षीन् ॥ ५७ ॥

५७. प्रत्यायितेनेत्यादि । इति प्रत्यायितेन-विश्वसितेन तेन उपपत्तिना संभुज्यमानां तां बन्धकीं विलोक्य स राजा कोपात् खड्गमान्दोलयन्, उभौ जिघांसुः-हन्तुं इच्छुः सन्, पुनः घृतिमान्-धैर्यवान् भूत्वा वितर्कं अकार्षीत्-अकृत ॥

क्षुद्रः कियानेय गजोपजीवी

न जातु नारी विकृतापि वध्या ।

सक्षत्रमेतन्मम तन्न किं तु

यशः परं भ्रश्यति हारशुभ्रम् ॥ ५८ ॥

५८. क्षुद्र इत्यादि । गजोपजीवी एषः, क्षुद्रः—नीचः कियान्; नारी विकृतापि न वध्या । यदाह वसिष्ठः—

“ न हन्याद्वलां विप्रं कृती चारित्रवर्जितम् ॥ ”

इति स्मृतिः । तथा हि ममेतत् सक्षत्रं न भ्रश्यति—क्षत्रस्य संपत् सक्षत्रं—अव्ययीभावसमासोऽयं । परं—केवलं क्षत्रसंपत् न नश्यति । ‘ शब्दप्रयासंपत्सम्बुद्धि-वृद्धयर्थाभावात्पयासंप्रति सुण्पश्चाद्युगपद्यथासदृक्साकल्यान्तेऽव्ययमि’ति (शा. व्या. सू. II १. 18) । किं तु हारशुभ्रं यशो भ्रश्यति—नश्यति खलु ॥

अयं च युद्धे रिपुवीरघाती

खड्गः कथं क्षुद्रजने निपात्यः ।

दंष्ट्राङ्कुरं निर्दलितेभकुम्भं^१

न केरवे जातु हरिः प्रयुद्धे ॥ ५९ ॥

५९. अयमित्यादि । युद्धे रिपुवीरघाती—वीररिपून् हन्तुं शीलमस्या—स्तीति वीररिपुघाती । राजदन्तादिषु पाठः । अयं खड्गः क्षत्रजने निपात्यः, क्षुद्रजने कथं निपात्यः । तथाहि, निर्दलितेभकुम्भं—विदारितगजकुम्भस्थलं, हरिः—सिंहः केरवे—शृगले दंष्ट्राङ्कुरं जातु न प्रयुद्धके ॥

इति स्वचेतस्यवधार्य दान्त्या

निवृत्य शय्यापुलिने शयानम् ।

तं राजहंसं पुनरन्वशेत

व्यावृत्य सा देव्यपि गुप्तवृत्त्या ॥ ६० ॥

६०. इतीत्यादि । इति स्वचेतासि अवधार्य । उक्तप्रकारेण स्वकीयद्वये निश्चिन्य ‘ इति हेतुप्रकरणप्रकारादिसमाप्तिषु ’ इत्यमरः । उपशमेन, निवृत्य—निर्गम्य, शय्यापुलिने—शयनसिङ्कतामये शयानं राजहंसं—राजोत्तमं यशोधरं, अनु-पधात् सा देव्यपि व्यावृत्य गुप्तवृत्त्या पुनरन्वशेत ॥

यत्तस्य गाढा^१ परिरम्भणेच्छा
ववन्ध पूर्व कृतरागबुद्धे ।
तदेव तस्या स्तनयास्तदानीं
कार्कश्यमुद्वेजनमाजहार ॥ ६१ ॥

६१ यदित्यादि । तदानीं तस्या देया स्तनयो यत् कार्कश्य कर्कशम्
पूर्व पूर्वास्मिन् काले कृतरागबुद्धे - विरचितानुसंगमते यशोधरस्य, गाढा परिरम्भ
णेच्छा- दृढमालिङ्गनाभिलाष, ववन्ध-चकारेति यावत् । तत्-तत्कुत्रकार्कश्य
यशोधरस्य उद्वेजन-क्लेश, आजहार-चकार ॥

उदस्य^२ तस्या सुरतोपचार
निद्रामियाधिष्यवती^३ दधान^४ ।
तत्साहसोद्देगवता निकाम

स भूमिनाथो मनसेत्यवोचत् ॥ ६२ ॥

६२ उदस्येत्यादि । स भूमिनाथ, तस्या सुरतोपचार, उदस्य-निरस्य,
आधिष्यवती^३ निद्रा दधान इव, तत्साहसोद्देगवता-तस्या साहस-वृष्टता, 'साहस
तु द्रमो दण्ड' इत्यमर । तेन जात उद्देग - परिताप, अस्य अस्तीति । तत्साहसो-
द्देगवत्, तेन-तत्साहसोद्देगवता । मनसा निकाम इत्यवोचत् ॥

इय हि सर्वावयवामिरामा
वश्यापि^५ काम मकरध्वजस्य ।
कथ निवृष्टेऽमिरमेत यद्वा
मोह विधत्ते विषयामिलाप ॥ ६३ ॥

६३ इयमित्यादि । सर्वावयवामिरामा-सकलाङ्गवन्तुरेय । मकरध्वजस्यापि
काम निकाम वश्या-मदनवशीकरणवन्तुरेति यावत् । निवृष्टे-नीचे पुंसि, कथमभि-
रमेत । यद्वा । तथाहि विषयामिलाप मोह विधत्ते ॥

रूपे मनोहारिणि यौवने च
वृथैव पुसामभिमानवुद्धि^६ ।
नतभ्रुवा चेतसि चित्तजन्मा
प्रभुर्यदेवेच्छति तत्करोति ॥ ६४ ॥

६४ रूप इत्यादि । मनोहारिणि रूपे, मनोहारिणि यौवने च, पुसा
अभिमानवुद्धि - गर्ववुद्धि, वृथैव-निरर्थका । नतभ्रुवा स्त्रीणां चेतसि, यदीप्सितमस्ति
प्रभु चित्तजन्मा तत्करोति ॥

इयं द्वितीया मम राज्यलक्ष्म्या'
 यदेवमुच्चैर्व्यभिचारभूमिः ।
 कथं च तस्यां चपलप्रकृत्यां
 विश्वासमत्यन्तमुपव्रजामि ॥ ६५ ॥

६५. इयमित्यादि । मम राज्यलक्ष्म्याः, इयं द्वितीया—सपत्नी, यद्—
 यस्मात्कारणात् एवं उच्चैः व्यभिचारभूमिः, चपलप्रकृत्यां तस्यां राज्यलक्ष्म्यां
 अत्यन्तं विश्वासं कथं उपव्रजामि ॥

तत्कामवश्यं धिगिदं मनो मे
 धिग्धिग्विमूर्तीरसुखप्रचाराः ।
 प्रव्रज्यया तां पुनरव्यपाया—
 मन्वेपयिष्यामि हि सिद्धिकान्ताम् ॥ ६६ ॥

६६. तदित्यादि । तत्—तस्मात् कारणात्, कामवश्यं इदं मे मनो धिक् ।
 'हा धिक् समये' (शा. व्या. सू. I. iii. 100) त्यादि सूत्रेण धिग्योगे द्वितीया ।
 असुखप्रचाराः—दुःखसञ्चारः, विमूर्तीः—सम्पदः धिक् । 'धिक् पुनः विशेषत्वेदोस्ति
 पुनरप्रपमे स्वेदे' (?) इत्यमरः । अव्यपायां तां सिद्धिकान्तां—मुक्तिवनितां,
 प्रव्रज्यया—जिनदीक्षया । 'व्रज्यजः क्यप्' (शा. व्या. सू. IV. 17. 68)
 इति क्यप्प्रत्ययः । अन्वेपयिष्यामि—गवेपितुमिच्छामि । 'अन्वेपितं गवेपितमन्विष्टं
 मार्गितं भृगितमि'त्यमरः ॥

इत्थं परामर्शपरिविकल्पैः
 निमील्य नेत्रे नृपतिः शयानः ।
 आकर्णिते बुद्ध इत्येत्यनोऽभू—
 त्याभातिर्कर्मज्ञगीतनादैः ॥ ६७ ॥

६७. इत्थमित्यादि । इत्थं परामर्शपरिविकल्पैः नेत्रे निमील्य शयानो
 नृपतिः आकर्णितेः प्राभातिर्कर्मज्ञगीतनादैः बुद्ध इव उत्थितोऽभूत् ॥

कृत्वा घृतावेक्षणमुद्यकैर्गा
 स्पृष्टा भिषग्भिः प्रविचिन्त्य कायम् ।
 स नर्मदन्तुः प्रघुणोपविशुं
 देयीं सखीमध्यगतामपश्यत् ॥ ६८ ॥

६८. कृत्येत्यादि । स राजा घृतावेक्षणं कृत्वा । यदाह राघवाद्भुः—
 "प्रातर्घृतावेक्षणमाचचार" ॥

इति । गां कपिलां उच्चकैः स्पृष्ट्वा, कार्यं भिषग्भिः चिकित्सकैः, प्रविचिन्त्य
प्रविचार्य, प्रकर्षेण विचारणं कारयित्वा, नर्मवन्दुः-क्रीडातत्परः सन् । प्रघुणो-
पविष्टां-अलिन्दमुपगतां । 'प्रवाणप्रघुणालिन्दा' इत्यमरः । सखीमध्यगतां
देवीमपश्यत् ॥

प्रहासगोष्ठीं विरचय्य बुद्ध्या
संकीडमानः स तथा नरेन्द्रः ।
जघान^१ तस्याः सुकुमारमङ्गं
लीलागृहीतेन नवोत्पलेन ॥ ६९ ॥

६९. प्रहासेत्यादि । स नरेन्द्रः तथा देव्या सह संकीडमानो भूत्वा
प्रहासगोष्ठीं बुद्ध्या विरचय्य-कृत्वा तस्याः सुकुमारमङ्गं लीलागृहीतेन नवोत्पलेन,
जघान-ताडयामास ॥

'तद्वेदनां सोढुमिवाक्षमत्या-
क्षिपातयन्तीं तनुमुर्वरायाम् ।
आश्वासयंश्चन्दनवारिसेकै-
रयोच्चदेवं कृपयेव भूपः ॥ ७० ॥

७०. तद्वित्यादि । तद्वेदनां नवोत्पलताडनजनितवाधां, सोढुमक्षमत्वात्
तनुमुर्वरायां-भूमौ निपातयन्तीं, भूमिपतितामिति यावत् । एवंविधां अमृतमतीं
चन्दनवारिसेकैः-श्रीगन्धोदकसेचनैः, आश्वासयन् भूप. कृपयेव एवमवोचत् ॥

अनेन रन्ध्रेषु रसच्युता ते
कृष्णाननेनाद्य निपीडितायाः ।
दैवेन केनापि परं^१ विदग्धे
निवारितः संनिहितोऽपि मृत्युः ॥ ७१ ॥

७१. अनेनेत्यादि । भो विदग्धे हे चतुरे; रन्ध्रेषु-नालच्छिद्रेषु, रसच्युता
सलिलस्राविणा, कृष्णाननेन-नीलाननेन अनेन नवोत्पलेन, अद्य निपीडितायाः, ते
तव, संनिहितः मृत्युः, केनापि दैवेन-केनचिद्भाग्येन निवारितः करं-श्रेष्ठं । ध्वनिस्तु-
भो विदग्धे, रात्रौ विशेषेण दग्धे-गुप्ते, रन्ध्रेषु-अद्भ्रवणकिमिपूरितच्छिद्रेषु,
रसच्युता-पूयच्युता कृष्णाननेन-मलीमसकन्दनेन अनेन हस्तिपकेन, अद्य-
अधुना, निपीडितायाः ते संनिहितो मृत्युः, अपि केनापि दैवेन-कयाचिद्भक्त्या,
पर-अधिकं निवारितः ॥

इत्येवमासूचितरात्रिवृत्ता-

मादाय वाचं प्रतिबोध्य राज्ञीम् ।

उद्वेगभूम्ना जननीसमीपं

जगाम राजा क्वचिदव्यवस्थः ॥ ७२ ॥

७२. इतीत्यादि । राजा इत्येवमासूचितरात्रिवृत्तां वाचमादाय, राज्ञीं प्रति-
बोध्य-ज्ञापयित्वा, उद्वेगभूम्ना-मनोव्यथाबाहुल्येन । ' निन्दा प्रशंसयोर्भूम बाहुल्ये
च निगद्यते ' इति विश्वप्रकाशः । ऋचित्-कुत्रापि । अव्यवस्थः-अनवतिष्ठमानो
भूत्वा; अयशः, अविश्वासपुनः सन् । जननीसमीपं-चन्द्रमतीनिकटं जगाम ॥

विनयविनमन्मूर्धानं सा निरीक्ष्य निजात्मजं

विवृतनयनद्वन्द्वेनापातुमिच्छुरियादरात् ।

निकटगितं मूर्धन्याघ्राय चन्द्रमती तदा

प्रमदमधिकं भेजे भूरिस्तुतोरुपयोधरा ॥ ७३ ॥

७३. विनयेत्यादि । सा चन्द्रमती विनयविनमन्मूर्धानं-विनयेन विनम-
न्मूर्धानं, विनयेन विनमन् मूर्धा-मस्तकं यस्य सः तथोक्तम् । निजात्मजं-स्वकीय-

प्रम्लायद्ददनाम्बुजे निजवधूदुर्वृत्तचिन्ताभरा-

निःश्वस्यायतमुष्णमुष्णमवनीचक्रेश्वरे तस्थुषि ।

इत्थं चन्द्रमती तदेकैतनयं मोहादवोचद्वचः

दृप्तारातिविमर्दलब्धविजयश्रीदत्तकीर्तिध्वजम् ॥ ७५ ॥

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये

द्वितीयः सर्गः ।

७५. प्रम्लायदिति । निजवधूदुर्वृत्तचिन्ताभरान् निजश्वा दुर्वृत्तं-दुराचरणं,

तेन जनिनचिन्ता, तस्य भरादतिशयात् प्रम्लायद्ददनाम्बुजे-मन्दप्रकाशश्चास्य-
कमले, अवनीचक्रेश्वरे-भूवलयवृद्धये यशोधरे । उष्णमुष्णं निःश्वस्य तस्थुषि सति,
चन्द्रमती दृप्तारातिविमर्दलब्धविजयश्रीदत्तकीर्तिध्वजं-दृष्टाश्च, ते अरातयश्च,
दृष्टारातयः; तेषां विमर्दः-विनाशः, तेन लङ्ग-प्राप्ता, विजयश्रीः, तया दत्ता
चासौ कीर्तिश्च, तस्याः ध्वजः, तं । एकैतनयं मोहाद् वचः इत्थं अशेचत् । इदं
वृत्तं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरमहाकाव्य-द्वितीयः सर्गः ॥

तृतीयः सर्गः

अद्वितीयभुजविक्रम तुभ्यं

ज्ञात्रवस्तनय न प्रभवन्ति ।

निःसपत्नमपि राज्यमिदं ते

क्षारवारिपरिधौ वसुधायाम् ॥ १ ॥

राजन्ति रम्या हि वचोविलासा

गुणान्विता हारनिभा वुधानाम् ।

श्रीवादिराजस्य विनिर्गता ये

व्रजन्ति कर्णाभरणत्वमुर्व्याम् ॥

१. अद्वितीयेत्यादि । अद्वितीयभुजविक्रम—सुलाराहितबाहुपराक्रम, भो तनय, तुभ्यं भवते, क्षारवारिपरिधौ—लवणोदकपरिवेष्टितायां वसुधायां ज्ञात्रवोऽपि यतो न प्रभवन्ति—समर्था न प्रभवन्ति, ततः ते तव इदं राज्यं, निःसपत्नं—विपक्ष-पक्षरहितं । इदं स्वागता वृत्तम् ॥

अर्थिलोकजलदैरनुवेलं

गृह्यते यदपि संस्तुतिगर्जः ।

अक्षयस्तदपि तावतिर्यस्ते

वस्तुकोशनिवहार्णव एषः ॥ २ ॥

२. अर्थीत्यादि । भो तनय, ते—तव, एष वस्तुकोशनिवहार्णवः—वस्तूनां वित्तानां कोशः अर्थोषः । ‘कोशोऽस्त्री कुट्टमले खट्वपिधानेऽर्थोषदिव्ययोः’ इत्यमरः । स एवार्णवः—समुद्रः । संस्तुतिगर्जः—संस्तुतिरेव गर्जः, स्तनितं येषु तैरर्थिलोकजलदैः—याचकजनमेघैः । अनुवेलं—अनवरतं सकलवेलायां चेत्यप्ययी-भावसमासः । ‘अञ्च्यन्नुविकृतौ वेला कालमर्यादयोरपि’ इत्यमरः । गृह्यते इति यावत् । तदपि तावतिर्यः—तावत्प्रमाणो भूत्वा । अक्षयः—क्षयरहितो वर्तते । ‘घुतोरिघटे’ति सूत्रेण्यट् प्रत्ययः ॥

पीवरस्तनमरोद्भूतहारा-

स्मेरचारुवदनाश्च तरुण्यः ।

सन्ति कन्तुरसिकस्य रिरंसोः

स्निग्धदीर्घपरिमुग्धदृशस्तेऽ ॥ ३ ॥

३. पीवरेत्यादि । भो तनय, पीवरस्तनमरोद्भूतहाराः-पीवरो च तोस्तनौ च तयोः भरः अतिशयः, तेन उद्भूतः हारः यासु ताः । स्मेरचारुवदनाः-स्मेरेण, ईषद्वसनेन चारुवदनाः । स्निग्धदीर्घपरिमुग्धदृशः-स्निग्धे मसृणे 'चिक्कणं मसृणं स्निग्ध' मिन्यमरः । दीर्घ-आयने, परिमुग्धे-मनोहरे दृशौ-नयने यासु ताः तरुण्यः । कन्तुरसिकस्य-कामवत् शृङ्गारकलितस्य, रिरंसोः-रन्तुमिच्छुः रिरंसुः, तस्य । ते-तव, सन्ति-विद्यन्ते ॥

ग्रन्थसङ्गतनिबन्धनदक्षाः

रूढकर्मविधयो दृढभक्त्या ।

चिन्तयन्ति भिषजस्तव कार्यं

दुष्टवैद्यगजकेसरिणस्ते ॥ ४ ॥

४. ग्रन्थेत्यादि । भो तनय, ग्रन्थसङ्गतनिबन्धनदक्षाः-ग्रन्था वैयशास्त्राणि तेषां सङ्गतं मनोहरं, 'सङ्गतं इदं गम' मिन्यमरः । निबन्धन-व्याख्यानं, तेन दक्षाः-रूढकर्मविधयः, रूढः प्रसिद्धः । चिकित्सा कर्मविधिर्येषु ते । दुष्टवैद्यगजकेसरिणः-दुष्टा-दग्धहस्ताः ते एव वैद्याः-दुष्टवैद्याः, ते एव गजाः, तेषां केसरिणः । ते-प्रसिद्धाः, भिषजः-चिकित्सकाः दृढभक्त्या चिन्तयन्ति-विचारयन्ति ॥

हृद्यवाद्यमृदुमेडुरनादै-

गायकीजनमनोहरगीतैः ।

नर्तकीसरसनर्तनकेली-

लीलया वससि चान्यथिनोदैः ॥ ५ ॥

५. हृद्यवाद्येत्यादि । भो तनय, हृद्यवाद्यमृदुमेडुरनादैः-हृद्यं च तत् वाद्यं च, तस्य मृदु-मार्दवं, मेडुरः-सान्द्रः, स्निग्धः 'सान्द्रस्निग्धस्तु मेडुरः' इत्यमरः । नादः-ध्वनिः, येषु तानि, तैः । गायकीजनमनोहरगीतैः, नर्तकीसरसनर्तनकेली-लीलया-नर्तकीनां सरसनर्तनं सानुगमनयनं तस्य केली-क्रीडा, तस्यां । लीला-विलासः 'लीला-विलासक्रिययो' रित्यमरः । तथा अन्यथिनोदैश्च वससि-तिष्ठसि ॥

§ The following four verses are dropped in P.

१. The number of this verse is 4 in A, M & E; but 5 in G, and Ar; 6 in T, H.

२. The number of this verse is 5 in M, H; but 4 in F, T, 6 in G, Ar; and 8 in A. ३. गायका A.

(a) साग्रलेपकविवेचनशक्ति

सूक्तिसारसरलामृतवाग्भि ।

त्वं विनोदसुखमृच्छसि गोप्रचां

वस्तुवर्णकविताचतुरस्रैः ॥ ६ ॥

६ (a) साग्रलेपेत्यादि । भो तनय, गोप्रचा सभायां । 'समज्या परिपद्रोष्टी सभे'त्यमरः । अवलेपो गर्वः । 'गर्वावलेपो मानश्चे'ति विश्वः । अवलेपेन सहिता सावलेया-गर्विण तेरा विवेचन, पृथकरण, तस्मिन् । शक्ता-समर्थाः, तैः सूक्तिसारसरलामृतवाग्भि - सूक्तिषु सार, सरल-सर्वमुलभममृत-पीयूष सूक्तिसार-सरलामृतरूप, तेन उपयुता वाक् एषां ते, ते । वस्तुवर्णकविताचतुरस्रै-यथा-द्वस्तुकयनं वस्तुकम् । उपमोत्प्रेक्षादिपङ्गनाद्विता कविता कवित्वं वर्णकम् । तासु वस्तुवर्णकवितासु । चतुरस्रै प्रौढैः साक । 'त्रिचतुरोपचतुराचतुरविचतुसुचतुर-सुभातसुश्वसुदिवैगीपदाजपदप्रोष्ठपदचतुराश्रकारिकुशा' (शा. व्या सू II : 190) इति सूत्रेण चतुरश्रशब्दस्य प्रौढत्वमुक्तं । विनोदसुख-क्रीडासुख, मृच्छसि-गच्छसि ।

(b) प्रौढसाधुवचनैर्गमकै पद-

तर्कपणमुरबुधेर्दृढवादे ।

त्वं विनोदसुखमृच्छसि गोप्रचां

वस्तुवर्णकविताचतुरस्रैः ॥ ६ ॥

६ (b) पाठान्तरमस्ति । प्रौढेत्यादि-भो तनय, त्व गोप्रचा-सभाया-चतुर्वर्णकविताचतुरस्रै-वस्तुवर्णककविताचतुरस्रैः कविभिः । गमकै-गमकभिः,

१ (a) Found as verse No. 4 in Ar and G, as No 5 in E, A, and as No 7 in T, but dropped by all the other Ms^s. But M reads this as follows:—

प्रौढसाधुवचनैर्गमकै स्वे

सर्वत्रैकविदितासिद्धवादे ।

सर्वशास्त्रव्याप्या गुट्स्थै

प्रौढसाधुवचनामृतगौरैः ॥

२ (b) is the alternate reading of 6 (a) noted by Laksmana, the commentator. It is found as No. 5 in T, A, as No 7 in G, Ar, and I. But M. reads the first line differently —

वादिभिस्त्वमनिष्टं मुपमेयि

I has an additional verse सर्वत्रैक supported only by H, after this.

र्वाचकचतुरैः अक्षरिकादिभिः । दृढवादैः, गाढं यथा भवति तथा स्वीकृतमतनिर्वाहकैः,
पटुतर्कपण्मुसवुधैः । पटुतर्काः—सांख्यचार्वाकमीमांसकभाट्टप्राभाकरार्हतमतेषु यानि
सम्पगनुभवसाधनशास्त्राणि तेषु, पण्मुसवुधैः रकन्दसदृशकोविदैः । 'कातिकियो
महासेनः शरजन्मा पढाननः' इत्यमरः । प्रौढसाधुचनैः प्रौढं—मनोहरं, साधु
सत्यस्वरूपं वचनं येषां तैः, वाग्मिभिः सार्धं विनोदमुखं कच्छसि—प्रीडासुखं यासि ॥

तत् किमद्द वदनाम्बुरुहे' ते

म्लानभावमवलोक्य दिनादौ ।

मुक्तहर्षमधुना मम वत्स

क्षारदग्धमिव सीदति चेतः ॥ ७ ॥

७. तदित्यादि । तत्—तस्मात्कारणात्, भो—अद्भ्य, तनूज, तव वदनाम्बुरुहे
दिनादौ म्लानभावमवलोक्य, भो वत्स, मुक्तहर्ष मम चेतः क्षारदग्धमिव सीदति—
क्लेशं गच्छति ॥

इत्युयाच' जननीमथ राजा

देवराजसदृशो विभवेन ।

आशिषा चिरमृतंभरया ते

सर्वमेव मम देवि सुभद्रम् ॥ ८ ॥

८. इतीत्यादि । अथशब्दः प्रश्ने वर्तते । विभवेन देवराजसदृशो राजा भो
देवि—भो मातः, ते कृतभरया—सत्यवहेन, मेघर्त खचिते (१) कृतशब्दात्परोऽमागमः ।
आशिषा—आशीर्वादेन मम सर्वमेव चिर सुभद्रं—सुमङ्गलमिति जननीमुवाच ॥

किं तु कान्तिरथमुच्य मृगाङ्ग

विभ्रतं कुयलयोर्जितलक्ष्मीम् ।

व्यक्तमय तु मया निदि दृष्टा

देवि सङ्गमकरी तिमिरेण ॥ ९ ॥

९. किमित्यादि । भो देवि, हे मातः, किंतु विदेशोऽस्ति । कान्तिः—
नयनबन्धुरा शोभा । कुयलयोर्जितलक्ष्मीं कुमुदविकसनोत्तसितलक्ष्मीं राकां, को.—
शुचिव्याः, वलयं—मण्डलं, तस्योर्जितलक्ष्मीं—द्रेष्टव्यं विभ्रतं—दधानं, मृगाङ्ग—
चन्द्रमसं, अत्रमुच्य—त्यक्त्वा, तिमिरेण सङ्गमकरी—संयोग कुर्वतीति । व्यक्त—
निदि—पत्रौ मया दृष्टा ॥

१. *दं P. The number of this verse is 8 in G and 10 in A.

२. The number of this verse is 10 in T, ११ in M, and 5 in P. Th's variation is kept up till the end of the canto.

तादृशं तु सकृदप्युपलब्धं
जन्मनीह न मया स्वपतापि ।
तत्पुनर्मनसि कीलितमुच्चै-
र्दुःसहं वितनुते मम दुःखम् ॥ १० ॥

१०. तादृशमित्यादि । इह जन्मनि स्वपता मयापि तादृशं तु सकृदपि-
कदाचिदपि, नोपलब्धं; पुनर्मनसि कीलितमुच्चैर्दुःसहं दुःखं वितनुते-करोति ॥

तस्य तत्तु घचनं निजनारी-
दुश्चरित्रपिशुनं क्षितिभर्तुः ।
स्वप्नमेव परिभाष्य विमूढा
संभ्रमादिदमवोचत माता ॥ ११ ॥

११. तस्येत्यादि । निजभर्तुः स्वकीयजनपोषकस्य । ‘स्वके निन्ये निजं
त्रिपु’ इत्यमरः । तस्य-यशोधरस्य, निजनारीदुश्चरित्रपिशुनं-स्वकीयभार्यादुरा-
चरणसूचकं, तद्वचनं तु विमूढा माता चन्द्रमती, स्वप्नमेव परिभाष्य संभ्रमादिदं
अवोचत ॥

अत्र^१ यत्स वितनु प्रतिकारं
स्वप्नदर्शनमिदं खलु दुष्टम् ।
चण्डिका सपादि पूजयितव्या
सा हि विघ्नशमनी परितुष्टा ॥ १२ ॥

१२. अत्रेत्यादि । अत्रास्मिन् स्वप्ने प्रतिकारं वितनु-कुरु, इदं स्वप्नदर्शनं
दुष्टं खलु; चण्डिका-चण्डमारी, सपादि पूजयितव्या । परितुष्टा सा विघ्नशमनी हि ॥

आविकं तनय घातय सद्य-
स्तद्गृहे तव भुजासिमुखेन ।
सा तु^२ तेन बलिना परितुष्टा^३
स्वप्नदोषमचिरेण निहन्ति ॥ १३ ॥

१३. आविकमित्यादि । भो तनय, तद्गृहे चण्डमारीसन्निहितं, तव भुजासि-
मुखेन-करकलितसङ्गमुखेन, “भुजो बाहो भुजः करे” इति नागवर्मा ।
आविकं-अवीनां वृन्दं, भेषाणां सन्दोहं । ‘अवयः शैलभेषार्का’ इत्यमरः । ‘तेन
दीव्यति संमृष्टमिति’ (का. रू. under I. ५०४) सूत्रेणैकण् प्रत्ययः । घातय-
यज हि । तेन बलिना पूजय । सद्यः परितुष्टाऽचिरेण-ज्ञातिरिति स्वप्नदोषं निहन्ति ॥

इत्यवाचत नृपस्तु पिधाय

श्रोत्ररन्ध्रयुगलं स कृपालु ।

देवि किं पुनरिदं तव युक्तं

वक्तुमित्यमानिचारमधर्म्यम् ॥ १४ ॥

१४ इतीत्यादि । कृपालुः स नृपस्तु श्रोत्ररन्ध्रयुगलं-श्रोत्रयोः कर्णयोः रन्ध्रे-सुषिरे, तयोः युगलं-यमलं कराभ्यां पिधाय-तिरोधाय, इत्यवाचत-देवि हे मातः, अविचार-विचारराहित, अधर्म्य-धर्मादतिक्रान्त । 'धर्मपथ्यर्थन्यायादनपेत' इत्यर्थे यप्रत्ययः । इदं प्राणिर्हिसनमित्यस्य पुनर्वक्तुं तव युक्तं योग्यं किम् ।

मानवस्य खलु जीवितमय-

श्वीनमस्य तु कृते तनुधाते ।

दुःखमात्मानि सुदुर्धरमार्ध्व^१-

देहिकं^२ कथमिवोपनयेयम् ॥ १५ ॥

१५ मानवस्येत्यादि । मानवस्य जीवितं जीवनं अयं श्वीन-अयं वा श्वो वा नश्येत् । 'ह्यो गतेऽनागतेऽङ्गि श्व' इत्यमरः । 'तु स्याद्भेदेऽवधारणे' इत्यमरः । अस्य जीवनस्य कृते निमित्तं 'कृतं (?) कार्यं च निमित्ते च' इति ध्वनिमञ्जरी । तनुधाते सति । 'तनुः स्त्रियाः शरीरे नापेक्षे जीवने वने' इति विश्वः । और्ध्वदेहिक-परलोकजनितदेहलग्नः । 'ऊर्ध्वाद्धमदेहान्मक्रोर्ध्वस्यैकेषामि'ति (शा. व्या. सू. III : 65) और्ध्वदेहिकपदसिद्धिः । आत्मानि सुदुर्धरं दुःखं कथमिव उपनयेयम् । गीत्रं प्रापणे इति धातोर्लिङ् परस्मैपदोत्तमपुरुषैकवचनम् ॥

प्रत्ययस्तु सुहृदो^३ जिनधर्मे

मत्कुलकमभुवा हि नृपाणाम् ।

तत्र हिंसनमतीव हि निन्द्य

नारकादिभवदुःखनिमित्तम् ॥ १६ ॥

१६ प्रत्ययेत्यादि । मत्कुलकमभुवा-मम कुलं मत्कुलं, मत्कुलं कमभुवा-अनुक्रमेण सज्जातानां नृपाणां जिनधर्मे प्रत्यय-विश्वासः, 'प्रत्ययोऽधीनशपथज्ञानविश्वासहेतुषु' इत्यमरः । सुहृदः-अतीव ग्राह्य भवति । तत्प्रसूतेषु राजसु, नारकादिभवदुःखनिमित्तं हिंसनमतीव निन्द्य हि ॥

पुत्रवत्सलतया पुनरेवं

देवि मा स्म वचनं मयि वादीः ।

इत्यनेन वचनेन सकोपा^१

चन्द्रमत्यथ पुनस्तमवादीत् ॥ १७ ॥

१७. पुत्र इत्यादि । भो देवि, हे मातः । पुत्रवत्सलतया पुनरेवं वचनं मयि, मा स्म वादीः—मा स्म बोचः । इति—यशोधरेण यदुक्तं तेनानेन वचनेन सकोपा चन्द्रमती, अथानन्तरं तमवादीत् ॥

अस्तु मद्रचनलङ्घनमेत-

दस्तु ते मतमर्हिसनमर्घ्यम् ।

अन्यथा तनय तर्पय देवी

शालिपिष्टमयकुक्कुटहृत्या ॥ १८ ॥

१८. अस्तित्वत्यादि । भो तनय, एतत्—मम, वचनलङ्घनमस्तु—भवतु । अहिसर्पं ते मतं अर्घ्यमस्तु—पूज्यं भवतु । अन्यथा—अन्येन प्रकारेण, शालिपिष्ट-मयकुक्कुटहृत्या—शालिपिष्टेन कृतकुक्कुटहननेन । ‘गोत्रीहेः शकृत्पुरोडाशे’ (शा. व्या. सू. II 14 165) इति सूत्रेण कृतार्थे मयद् । देवीं तर्पय चण्डमारीं परितोषय ॥

इत्यनुक्षणमुदीरितवाचो

मातुरामहमवेत्य स दध्यौ ।

अन्यदुक्तमिदमन्यदिदानी-

मागतं तदिह^२ किं^३ करवाणि ॥ १९ ॥

१९ इतीत्यादि । इति अनुक्षण-क्षणे क्षणे, उदीरितवाचः—उदीरितवाक् यस्याः सा मातुः, आग्रहमवेत्य स राजा दध्यौ—चिन्तयति स्म । यथाह चाणक्यः—
‘वचनं चाभिमानं च मतिमान् न प्रकाशयेत् ।’

इति । मयेदमन्यदुक्तं इदानीमन्यदागतं । इह तत्किं करवाणि—करिष्यामि ॥

मातुरुक्तमवमन्तुमयुक्तं

कुत्सितस्तनुमतामपि घातः ।

हन्ता केन विधिना मम चित्तं^४

सङ्घटे निपतितं पुनरस्मिन्^५ ॥ २० ॥

२०. मातुरित्यादि । मातुरुक्तमवमन्तुमयुक्तं, तनुमतां—प्राणिनां, घातोऽपि यद्यस्तु कुत्सितः । मम चित्तं केन विधिना—देवेन, ‘विधिर्विधाने देवेऽपीत्यमरः ।

१ सकोपा M २ किमिदं P, M ३ तत् P, M ४ तनुमतामपि P, T, Ar ५ पुनरस्मिन् P, M, A ६ मम चित्तः P, मम चित्तं M

अस्मिन् सङ्कटे-सम्बाधे, । 'सङ्कटं ना ॥ सम्बाध' इत्यमर । पुनर्निपतित,
हन्त-वत । 'हन्त हर्षऽनुकम्पाया' इत्यमर ॥

चेतनप्रतिकृतावपि हिंसा

कल्पिता भवति चेतन एव ।

आसन्नवो यदभिसन्धिविशेषै

कर्मणामभिमतो^१ मुनिमुख्ये ॥ २१ ॥

२१ चेतनेत्यादि । यस्मात्, यदभिसन्धिविशेषै-यस्मिन् अभिसन्धि
रभिप्रय तस्य विशेषै, कर्मणामासन्न-आगमनमिति, मुनिमुख्ये गणधरा,
अभिमतोऽङ्गीकृत । तस्मात् चेतनप्रतिकृतौ-जीवस्य प्रतिनिधौ, कल्पिता हिंसापि,
चेतन एव-प्राणिन्येव कल्पिता भवति ॥

इत्यनुस्मृतविवेकरसाऽपि

प्रेरितं सपदि मातरि भक्त्या ।

अम्बया सह महीपतिरुच्चै-

चण्डिकागृहमयात्रयहीन^२ ॥ २२ ॥

२२ इतीत्यादि । इत्यनुस्मृतविवेकरसोऽपि मातरि भक्त्या सपदि प्रेरितो
महीपति उच्चै, नयहीनो भूत्वा, अम्बया सह-मात्रा साक, चण्डिकागृह-
चण्डमारीसदन अयादगमत् ॥

अष्टमीदिवसमङ्गलवारे

शुद्धभाजि सुतरामियमासे ।

त्रिं प्रदक्षिणकृतो^३ नरनाथ-

चण्डिकामनमदान्तमौलि^४ ॥ २३ ॥

२३ अष्टमीयादि । अष्टमीदिवसमङ्गलवारे । शुद्धभाजि-शुक्लपक्षभाजि,
इयमासे-आश्वयुजमासे, 'स्यादाश्विन इषोऽपि' इत्यमर । नरनाथ चण्डिका
त्रिं प्रदक्षिण कृत सत्, आनतमौलि-आनतमस्तक भूत्वा । 'चूडा किरीट
केशाश्च सयता मौल्यस्त्रय' इत्यमर । अनमत् चण्डिकामनसीत् ॥

१ विशेष P 1A २ अभिमितो T ३ रम्बिरा P ४ उदि P
५ 'कृतं P

तत्र कृत्रिममसौ कृकवाकुं
चित्रसोष्ठवनिगासितद्वयम् ।
देवि तृप्य बलिरेप तवेति
व्याजघान निजखड्गमुखेन ॥ २४ ॥

२४ तत्रेत्यादि । तत्र चण्डिकासङ्गानि असौ राजा चित्रसोष्ठवनिगासित-
द्वेव-चित्रस्य सोष्ठवे-रम्यत्वे, निगासितदैव-निगासीभूतग्रह, कृत्रिम । 'दुद्धितोऽ
धुनी' (शा व्या सू IV १४ 57) इति सूत्रेण क्रिमः । कृकवाकुं-
शालिपिष्टविरचितताम्रचूड । 'कृकवाकु. ताम्रचूड. कुङ्कुटश्वरणापुधः' इत्यमरः ।
देवि-भो चण्डमारि, तत्र एष बलिरेप, तृप्य इति-सगृप्ता भवेति । निजखड्गमुखेन
व्याजघान-मस्तक कण्ठाद् व्यतिरिक्तमकरोत् इति भावः ॥

किञ्चिदन्तरमुदीरितनाद
लूनमस्तकमवेक्ष्य पतन्तम् ।
खड्गमुष्टिमवमुच्य शुशोच
क्लेशकृत् खलु सतामविवेकः ॥ २५ ॥

२५ किञ्चिदित्यादि । किञ्चिदन्तर-कियदूर उदीरितनाद-उच्चारित-
निनद, लूनमस्तक-कवन्धरूप पतन्त पतनिण ताम्रचूड । 'पतन्निपन्निपतगपत-
त्यप्रयाण्डजा.' इत्यमर । अवेक्ष्य राजा । खड्गमुष्टि । मुष्टौ स्थितखड्ग । 'काला-
कृतिमुखादिभ्यो वा' (शा व्या सू II : 112) इति सूत्रेण खड्गस्य पूर्वनिपातः ।
अवमुच्य-त्यम्बा । शुशोच-शोक कृतवान् । तथा हि-सतां अविवेकः-आत्म-
विचाररहितत्व । 'विवेक. पृथग्यत्नते' इत्यमरः । क्लेशकृत् खलु-मनोव्यथां
विदधाति ननु ॥

हा हतोऽस्मि सुदृशाभूतमत्या
हा हतोऽस्मि विनयेन जनन्या ।
हा गतोऽस्मि नरके चिरवासं
हा गतोऽस्मि भवबन्धमजप्यम् ॥ २६ ॥

२६ हा हत इत्यादि । अमृतमत्या, सुदृशा-वनितया हतोऽस्मि हा,
जनन्या. विनयेन हतोऽस्मि हा, 'हाहरेत्यद्भुते सेदे' इत्यमरः । नरके चिरवासं
हतो गतोऽस्मि । 'हन हिमागयो' मिति धातोर्गत्यर्था विद्यते । अजप्य जेतु-
मशक्यं । भवबन्धं भगवन्धनं । गतोऽस्मि हा ॥

कृत्रिमः क पुनरेष पतत्री
 कासियातपरिदेवनशब्दः ।
 हन्त दुर्गतिवधूरमुना मां
 छद्मना नियतमाह्वयतीव ॥ २७ ॥

२७. कृत्रिम इत्यादि । कृत्रिमः एषः पतत्री क, असियातपरिदेवनशब्दः
 क, खड्गविद्वलनमस्तकरोदननिनदः क, हन्त-वत, दुर्गतिवधूः-नरकवनिता अमुना,
 छद्मना-कृत्रिमपतत्रिनिनद्व्याजेन मामाह्वयतीव ॥

भाययन्निति^१ परिप्लुतनेत्रो
 राजमन्दिरमवाप्य नरेन्द्रः ॥
 भोगनि स्पृष्टमतिर्निजपुत्रे
 निर्मुमोच पृथिवीपतिलक्ष्मीम् ॥ २८ ॥

२८. भाययन्नित्यादि । इति भाययन्-चिन्तयन्, परिप्लुतनेत्रः-अश्रु-
 मिश्रितनेत्रः, नरेन्द्रः-राजा, मन्दिरमवाप्य, भोगनि.स्पृष्टमतिः भूत्वा, पृथिवी-
 पतिलक्ष्मीं निजपुत्रे यशोमतौ निर्मुमोच-स्वतनुजाय राज्यं दत्तवानिति यावत् ॥

तं तपस्यभिमुखं नरपालं
 बन्धकीं^२ वचनमेतद्वोचत् ।
 आर्यपुत्र परिहृत्य^३ भवन्तं
 क पुनर्मम गृहे परितोषः ॥ २९ ॥

२९. तमित्यादि । बन्धकी-अमृतमती, तपस्यभिमुखं ॥ नरपालं एतद्वचन-
 मवोचत्-भो आर्यपुत्र-बन्धुम, भवन्तं-त्वा, परिहृत्य, पुनर्मम गृहे-राजमन्दिरे,
 परितोषः कः ॥

अद्य ते सुतवरं नवराजं
 स्थापयन्^४ नृप यशोमतिमुत्थाम् ।
 मद्गृहेऽमृतमवाश्य वनान्तं
 गन्तुमर्हसि मया सह पश्चात् ॥ ३० ॥

३०. अद्येत्यादि । भो नृप, अद्य ते-तव, सुतवरं नवराज यशोमतिमुत्थाम्
 स्थापयन्, मद्गृहेऽमृतमवाश्य-‘अमृतं दिवि से मोक्षे यज्ञशेषे महाशने, आहारे

१ नियतिं M. २ शोचयन्निति P. ३ बन्धुकी P. ४ परिमुच्य P, Ar.
 ५ तोषयन् P.

सलिले...' इति व्याधिः । आहारं भुक्त्वा पश्चान्मया सह वनान्तं-तपोवनमध्यं ।
'अन्तो नाशे मध्यभागे मृत्यो ग्रामान्तरे पुमान्' इति विश्वः । गन्तुमर्हसि-
प्रयातुं समर्थोऽसि ॥

अन्तरङ्गमवयन्नपि तस्याः

सद्य भोक्तुमगमत् स जनन्या ।

देहिनामुपगते हि विनाशे

दुर्मयोऽपि सुनयः प्रतिभाति ॥ ३१ ॥

३१. अन्तरङ्गमित्यादि । स राजा । तस्याः वन्धव्याः अन्तरङ्गं-हृदयं ।
'अन्तरङ्गं तु हृदयं चेतोऽन्तःकरणं मनः' इति विश्वः । अवयन्-जानन्नपि,
जनन्या सह-चन्द्रमत्याः साकं, अमृतमत्याः सद्य भोक्तुं अगमत्-अगच्छत् ।
तथाहि-विनाशे उपगते सति देहिनां जनानां दुर्मयोऽपि दुर्नीतिरपि, सुनयः
प्रतिभाति-प्रकाशते ॥

तावुभावपि तयोपनिबद्धै-

मोदकैर्यिपमयैर्मृदुदिग्धैः ।

जीवितात्ययमवापतुरार्त-

ध्यायिनी रुचिवशादतिजग्धैः ॥ ३२ ॥

३२. तावित्यादि । आर्तध्यायिनी तौ उभौ अपि, तथा उपनिबद्धैः
अमृतमत्या विरचितैः, मृदुदिग्धैः-मृदुना लेपितैः, रुचिवशादतिजग्धैः-स्वाद-
वशादतिचर्चितैः मोदकैः-लट्ठहडकैः जीवितात्ययं-मरणमवापतुः, अगमताम् ॥

विन्ध्यनामनि गिरी स' मयूरी-

गर्भवासमगमत्तरपालः ।

पालयन्त्यपसृतं पुनरण्डं

दण्डकेन' शिखिनी विनिजग्ने ॥ ३३ ॥

३३. विन्ध्येत्यादि । स नरपालः विन्ध्यनामनि गिरी मयूरीगर्भवास-
मगमत् । तत्र मृगयार्थं ग्नेन स्त्रियतेन अपसृतं-गर्भाभिर्गर्भं । अण्डं पालयन्ती,
शिखिनी-मयूरी विनिजग्ने-नित्ना ॥

एधरुस्तु कृपयोद्धृतमण्ड

वर्धयति स' दिदेश पुलिन्दै' ।

वर्धित सै च तया पुनरासी

मृत्यवर्तुलिनरम्यकलाप ॥ ३४ ॥

३४ लु उरु इत्यादि । लु उरुस्तु कृपयोद्धृतमण्ड अण्डक । एतन्न पुसकम् । 'सुमुखि तत्र माक्तिस्मिद् नासाभरण विराजते वदने । अण्डमित्र पुण्डरीके निक्षिप्त राजहसेने निजत् । वर्धयेति । रक्षेति । पुलिन्दै-स्वभार्यायै दिदेश-दत्तवान् । 'पुलिन्द श्वरो दस्यु दुग्धक' इति विश्व । तया पुलिन्या तु वधिन स मयूरीपोत पुन मृत्यवर्तुलिनरम्यकलाप - मृत्ये नर्तने, वर्तुलित - वलयीभूत, रम्यकरूप - मनाहरवर्ह आसीत् । 'कलापो भूषणे वर्ह तूगीरे' इत्यमर ॥

चन्द्रमत्यापि मृता करहाट

कुक्कुर पुरवरे परिजज्ञ ।

आसदत्पुनरुपायनभूता

तावुमात्रपि यशोमातृभूष ॥ ३५ ॥

३५ चन्द्रमतीत्यादि । मृता-परासु, चन्द्रमती अपि हन्त 'गर्हासमु च्चयप्रभशङ्क' सम्भावनास्वपि' इत्यमर । करहाट इति देशे, करहान्नामधेयपुरवरे, भेडनगरे, कुक्कुर परिजज्ञे-रात्रिजागर समजनि । 'कुक्कुरो रात्रिजागर' इति घनजय । यशोमतिभूष तौ उभा अपि मयूरकुरौ उपायनभूतौ पुन आसदत्-भगवत् ॥

तत्र' तो सकलभूतलराज्य

दीर्घमन्यभयना जनदृष्टी' ।

तत्र विट्किमिदुलाशनकष्ट

दर्जयो जगति कर्मविपाक ॥ ३६ ॥

३६ तत्रेत्यादि । तत्रोज्जयिन्या पुरीजनश्रौ तौ मयूररात्रिजागरो, सकलभूतलराज्यसञ्जातसुप्त, दीर्घ-चिरतर, अजम्बवताम् । तत्र-पुरे, विट्किमि

१ नि M २ पुर ये V ३ तु V P, Ar ४ स M P Ar
५ यशोधर' T ६ यत्र T ७ This line is read as a and c in
the text read as b in M, P, and Ar

कुलाशनकष्टं-विद् शकृत्, किमयः-स्वसाः, तेषां कुलं-समूहाङ्कितं, अशनकष्टं-
कष्टाशनं । राजदन्तादिपूर्वनिपातः । यदाह माघः—

“ त्वयि मक्तिमता न सत्कृतः

कुरुराजा गुरुरेव चेदिपः ।

प्रियमांसमृगाधिपोज्जितः

किमवयः करिकुम्भजो मणिः ॥ ” [शिशुपालवध, XVI. 45]

इति । दीर्घमन्वभवताम् । तथा हि—जगति कर्मविपाकः दुर्जयो हि ॥

एकदार्थं स निरीक्ष्य निजस्त्रीं

जारभोगसाहितां निजहर्म्यं ।

औरचक्षुरुदितस्मृतिरुष्ट-

अञ्जुवृक्कणमैकरोदर्थं केकी ॥ ३७ ॥

३७. एकदेत्यादि । एकदा—एकस्मिन् दिवसे, मणिहर्म्यं, स केकी—मयूरः,
अथ—अनन्तरं उदितस्मृतिरुष्टः—सञ्ज्ञातस्मरणेन कुपितो भूत्वा, जातिस्मरो भूतत्वात्
कोपयोग्यः । जारचक्षु—हस्तिपकनयनं, अञ्जुवृक्कणं त्रोट्या क्लिप्तमकरोत् । ‘अञ्जु-
छोटिरुमे स्त्रिया’ मित्यमरः ॥

मस्तके विदलितोऽमृतमत्या

सव्ययः स निपपात धरित्र्याम् ।

तं निगृह्य विचर्चय स तु श्वा

पूर्यजन्मनि तु चन्द्रमती या ॥ ३८ ॥

३८. मस्तक इत्यादि । अमृतमत्या स्वकरतलेन मस्तके विदलितः स केकी
सव्ययो भूत्वा, धरित्र्यां पपात । पूर्यजन्मनि—गतभवे या चन्द्रमती समजनि ।
इदानीं चन्द्रमतीचरः स श्वा तं मयूरं, निगृह्य-निगृहीत्वा चर्चय—चर्वितवान्,
भक्षणमकरोत् इति यावत् । ‘अमु अदने’ इति धातुः ॥

१. एषा तु T, M, P, L, Ar. २. निरूप्य P. ३. मणिं P, Ar.

४. e and d become d and c respectively in M, P, and Ar.

५. ‘विद्’ P. ६. ‘दिवि’ P.

॥ पुनः प्रियमयूरविधात

भूपतिस्तु नितरामसहिष्णुः ।

रात्रिजागरममारयदुच्चै-

रक्षद्वनकृता फलकेन ॥ ३९ ॥

३९ तमित्यादि । भूपतिस्तु प्रियमयूरविधात, रात्रिजागरश्चान्, पुन-
नितरा असहिष्णुः । अक्षदेवनकृता-‘अक्षस्तुपे रथाङ्गे स्यात् व्रीहाया साधने
पुमान्’ इति विश्वप्रकाशः । अक्षाम्या दीयतीति अक्षदेवन, तदर्थं करोतीति
कृत । तेन-अक्षदेवनकृता, फलकेन उच्चैः अमारयत् । ‘आशीरयतन्योश्च मृङ्गी’ (?)
त्यात्मनेपद करणीय, किंतु चुरादिपठितत्वात् परस्मैपद, लङ्, मारितत्वात् ॥

तौ पुनर्नरपतिर्विगताच्छु-

वीक्ष्य शोकमधिक प्रतिभेजे ।

आश्रितेषु हि कृपाबहुलत्वात्

क्षुद्रता न गणयन्ति महान्तः^१ ॥ ४० ॥

४० तावित्यादि । पुनर्नरपतिर्विगताच्छु-त्यक्तजोविक्रामयूररात्रिजागरो
वीक्ष्य, अधिक शोक तौ प्रतिभेजे-स्वीकृतत्वात् । तथा हि महान्त आश्रितेषु
कृपाबहुलत्वात् क्षुद्रता न गणयन्ति ॥

कानने पृथुनि विन्ध्यसमीपे

हस्तिसिंहशरभादिनिवासे ।

तीक्ष्णकण्टकशिरः शल्लोऽभू-

ज्जीवितात्ययगतः शितिकण्डः ॥ ४१ ॥

४१ कानन इत्यादि । जीवितात्ययगतः-परासु, शितिकण्डः-मयूरः ।
हस्तिसिंहशरभादिनिवासे-हस्तिनश्च, सिंहाश्च, शरभाश्च परस्परविरोधिन् ते
आदिर्येषां ते, हस्तिसिंहशरभादयः, तेषां निवास यत्र, तस्मिन् । पृथुनि विन्ध्य-
समीपे कानने । तीक्ष्णकण्टकशिरः-तिग्मसूचीसदृशकण्टकाग्रः । ‘सूच्यग्र क्षुद्र-
शर्नौ च रोमहर्षे च कण्टकः’ इत्यमरः । शल्ल-शल्यमृगोऽभूत् । ‘श्वानि
शल्यस्तद्वोमि शल्लं शल्लं शल्लं-’ इत्यमरः ।

सोऽपि कृष्णभुजगोऽजनि तस्मि-

जीवितस्य विलये मृगदश^१ ।

त कदाचिद्वदत्य^२ जघान

प्राच्यवैरकुपित शललोऽसी ॥ ४१ ॥

४० कोऽशीत्यादि । सोऽपि मृगदश - कुम्कुर, जीवितस्य विलये जीवनस्य विनाशे, तस्मिन् विन्यसमीपे बने कृष्णभुजगोऽजनि । तत्रासौ शल्लु प्राच्यवैर कुपित, प्राग्भव प्राच्यम् । 'दिगाद्यद्वा शाध' (१) इति सूत्रेण भवार्थे यप्रत्यय । प्राच्य च तत् वैर च प्राच्यवैर तेन कुपितो भूत्वा, कदाचिज्जातु त कृष्णभुजगम वहत्य, वैरीति ज्ञात्वा वा, ग वा वा, जघान-चर्चर्व । "धात्वर्थं बाधते कश्चित् कश्चित्तमनुवर्तते" इति ॥

त च कृष्णभुजगाशनतृप्त

गन्तुमिच्छुमथ शल्यकमुपम^३ ।

सन्वरं तु परिहृत्य^४ जघान

क्षुत्पवेशविकृतश्च तरक्षु^५ ॥ ४३ ॥

४३ तमि'यादि । कृष्णभुजगाशनतृप्त कृष्णभ्रासौ भुजगाश्च कृष्णभुजग, तम'रातीति कृष्णभुजगाशन, तेन तृप्त साहित्य प्राप्तम् । गन्तुमिच्छु उपक शल्यम् । अथ क्षु प्रवेगविकृत - क्षुध - क्षुधाया, प्रवेग - बाहुल्यम् । 'प्रवेग पृथुपूर्णयो' इति विश्व । 'स्त्री क्षत् क्षुताक्षुत नातु क्षव' इति विश्व । तेन विकृत । नम्रीभूत शरीर । तरक्षुश्च । 'तरक्षुस्तु मृगादन' इत्यमर । स शल्यक परिहृत्य-पत्वा जघान ॥

शल्यक पुनरभूदधिशिप्र

लोहिताक्ष इति^६ मत्स्यविशप ।

तीव्रकृष्णभुजगश्च चमूव

कूरकर्मरामिक^७ शिशुमार^८ ॥ ४४ ॥

४४ शल्यक इत्यादि । पुन शल्यक मरण प्राप्त । शल्लु अधिशिप्र-णिप्रानामवेपनत्रा । 'अच्ययीभावाद्रकरान्ताद्रमपञ्चम्या' (का रु I 455) इति सूत्रेणाम् । र हिताक्ष इति मत्स्यविशेषोऽभूत् । तीव्रकृष्णभुजगश्च तत्र कूरकर्म

रसिक -कूरकर्मणि निष्ठुरकार्यं रसिकोऽनुरागपरं शिशुमार -नको बभूव । 'नक' कच्छपसस्यानं शिशुमारोऽम्बुमर्कः ' इति वैजयन्ती ।

■ तु भीनमवहन्तुमरातिं
पृथ्वीतिजवतः^१ परिधावन् ।

सोऽन्तरा^२ जलगता वृषकुब्जी
प्रत्यवाप्य विलवासमनेषीत् ॥ ४५ ॥

४५ तमि-यादि । अरातिं त भीनमवहन्तु, जवत -शीघ्रात्, पृथ्वी -पृष्ठे । सतम्यास्तस् । परिधावन् -शिशुमार, अन्तरा -शिप्रानदीमध्ये, जलगता वृषकुब्जी प्रत्यवाप्य प्रतिपद्य, ता विलवासमनेषीत् । नयति स्म । द्विकर्मकम् ॥

ईर्ष्यायां स पुनरुज्जयिनीशो
धीवरैर्जलधिलादवकुप्यम् ।
ग्राह्यीरमय घातयति स्म
छेदभेदपरिदाहविकल्पे ॥ ४६ ॥

४६ ई-ययत्यादि । पुनरुज्जयिनीश स यशोमति धीवरै -जालेष जीविभि जलविलादवकुप्य ग्राह्यीर-शिशुमार ईर्ष्यायां स्वकीयकुब्जीमरणकरणवार्ता सज्जातकोधेन 'ईर्ष्या सपत्नीवास्ये स्यात् दोषारापणकोपयो ' इति भागुरि । छेदभेदपरिदाहविकल्पे -छेद सपद्धन, भेद -विदारणं, परिदाह -दहन, तेषां विकल्पे -सङ्कल्पने, घातयति स्म ।

मृत्युना कवलितोऽजनि सोऽजा
तपुरान्तरजनगमयादे ।
कर्मकोद्रवरसेन हि मत्तः
किं किमेव्यशुचिधाम न जीव ॥ ४७ ॥

४७ मृत्युनेत्यादि । मृत्युना कवलित शिशुमार, तपुरान्तरजनगमयादे -उज्जयिनीपुरवहिर्भागस्थितचाण्डालगोहे । 'वैश्यवाट तु सदनं निष्काम्यनिलयालया ' इति विश्वप्रकाशः । अजा अजनि -वर्करी जाता बभूव । तथाहि -कर्मकोद्रवरसेन । कर्मैव कोद्रव कोरदृष तस्य रसन मतो जीव । 'कोरदृषस्तु कोद्रव ' इत्यमरः । किं किं अशुचिधाम -स्थान, नैति -प्रयातीति यावत् ॥

लोहिताक्षमपि जालगृहीतं

निन्युरन्तिकचरा नरनाथम् ।

तं विमज्य तु यशोमतिरुच्चैः

श्राद्धकार्यमवदत् कुरुतेति ॥ ४८ ॥

४८. लोहिताक्षमित्यादि । जालगृहीतं लोहिताक्षनामधेयं मीनमन्तिक-
चराः-नरनाथसेवकाः, नरनाथं-यशोमतिं निन्युः । द्विकर्मकम् । यशोमतिस्तु तं
लोहिताक्षं स्थूलकायं उच्चैर्विभज्य-विभागं कृत्वा, एकभागेन यशोधरस्य श्राद्धकार्यं
कुरुतेति विप्रानवदत् ॥

तस्य मांसमवसाद्य च विप्राः

आशिषा दिवि यशोधरमूषुः^१ ।

नन्विहास्मि^२ शफरो^३ क पुनर्यौ-

रित्यमन्यत स खण्डितमत्स्यः ॥ ४९ ॥

४९. तस्येत्यादि । विप्रास्तस्य मांसमवसाद्य भक्षयित्वा आशिषा च
दिवि यशोधरमूषुः । स्वर्गे जनन्या सह यशोधरमूषुः चिरं तिष्ठत्विति आशीर्वादेन
कलितानि मङ्गलवचनानि विप्रा पठन्तीति सः खण्डितमत्स्यः जातिस्मरो भूत्वा,
इहाहं शफरोऽस्मि मम यौः क इत्यमन्यत ॥

तं च मीनमतनुं वहति स्म

सैव वस्तकमजा निजगर्भे ।

यस्तृतीयजननेऽजनि तीव्रो

नीलनीरर्द्धनिभो भुजगेन्द्रः ॥ ५० ॥

५०. तमित्यादि । (तथा जनन्या सह-साकं) सेवाजा अतनुं मृतं तं मीनं
च; निजगर्भे वस्तकं वहति स्म । यः तृतीयजनने तीव्रो नीलनीरर्द्धनिभः-प्रावृषि-
जाम्बुवाहसदृशो भुजगेन्द्रोऽजनि ॥

गर्भवैासमपहाय स वस्त-

स्तारयौवनसमन्वितकायः ।

अम्यरस्त निजयैव जनन्या

कातरस्मरशरग्लपिताङ्गः ॥ ५१ ॥

५१. गर्भेत्यादि । स वस्तः गर्भवैासमपहाय तारयौवनसमन्वितकायः
अजनि । तदुपरि कातरस्मरशरग्लपिताङ्गः-कातरः-त्वरितः, कातरश्चासौ स्मरश्च ।

१. 'लोहिताक्ष' P. २. 'मातुः' P. ३. 'हास्ति' T. ४. 'नीरज' P.
५. 'गर्भ' T. ६. 'समुपगत' P.

तस्य शराः । तैः ग्लपिताङ्गः क्षतशरीरो भूत्वा, निजयैव जनन्या सह, अभ्यस्त-
व्यरंसीत् ॥

तं तथा रतिकृतं पुनरन्यो
वर्करस्त्वरितमेत्य जघान ।
तीव्रशृङ्गशिखरक्षतकुक्षिं
कोपसङ्क्रमकपायितचक्षुः ॥ ५२ ॥

५२. तमित्यादि । तथा जनन्या सह-साकं, रतिकृतं तं वस्तं कोप-
सङ्क्रमकपायितचक्षुः-कोपस्य संक्रमेण कषायिते रक्ते चक्षुषी यस्य सः । 'कटौ
कषायो रुधिरं' इति विश्वः । तीव्रशृङ्गशिखरक्षतकुक्षिः-तीव्रं च तत् शृङ्गं च,
तस्य शिखरमग्रं तेन क्षतकुक्षि-क्षतपिचण्डं पुनरन्यो वर्करो वस्तः त्वरितमेत्य जघान ॥

स्वान्न्यधातुरसवाहि स तस्या
गर्भधाम पुनरप्यधिशिष्ये ।
तस्य कुक्षिविधरे परिवृद्धि-
भारिणी चिरमभूदनजय्या ॥ ५३ ॥

५३. शेत्यादि । अन्यवर्करशृङ्गक्षतकुक्षिवाधामृतः स वस्तकः स्वान्न्य-
धातुरसवाहि-स्वस्य वस्तस्यान्त्यधातु रसः शुकं वाहि-तमुदहत् । तस्या अजाया,
गर्भधाम-गर्भगृहं, पुनरप्यधिशिष्ये । शेते स्म । 'शीङ्गस्थासोऽधेरधाः'
(शा. व्या. सू. I. iii, 123) । तस्य शुकस्य परिवृद्धिः अजायाः कुक्षिविधरे,
अनजय्या-अजाया अहिता अनजय्या । 'ष्यो जावेः' इति हितार्थे
ष्यप्रत्ययः । नञाक्षराविपर्ययः इति तत्पुरुषः । भारिणी भारवती चिरमभूत् ॥

भूपतिस्तु मृगयानधिगत्य
दुर्मनाः स विपिनादथ गच्छन् ।
एकवारमविचारमविध्यत्
ताम्रजस्त्रियमुदस्त्रमुत्तेन ॥ ५४ ॥

५४. भूपतिरित्यादि । मृगयानधिगत्य-आलेटनमधिगत्य, 'समासे
भाविन्य नञः क्तायप्' । (cf. 'क्त्वोऽनञः प्यः' ; शा. व्या. सू. II. ii, 171)
इति सूत्रेण समासपदस्यापि यप् प्रत्ययः । 'आलेटनं मृगव्यं स्यात् आलेटो
मृगया स्त्रियाम्' इत्यमरः । विपिनादथ गच्छन्, दुर्मनाः भूपतिस्तु उदस्त्रमुत्तेन

१. तीक्ष्णं P, T. २. 'कुक्षि' P, Ar. ३. 'संपन्नं' M. ४. 'नेत्रः' P. ५. 'पुनर'
६. 'दनवर्गं' T, दनवर्ग्या. P. ७. 'गत्या' M, P. ८. 'दव' M, P, Ar.; 'द्व' T, E.

अजस्रियं अविचारं यथा भवति तथा, एकवारं-सकृत्, अविध्यत्-गर्भविदलन-
मकरोदिति यावत् ॥

अस्रवेधविवरच्युतमुच्चै-

रुहागशावमवलोक्य कृपालुः ।

भूपतिः श्वपचमेवमवोचत्

वर्धयैनमिति सोऽप्यववर्धत् ॥ ५५ ॥

५५. अस्त्रेत्यादि । अस्रवेधविवरच्युतं-अस्त्रस्यार्धचन्द्रबाणस्य अस्त्रं 'प्रति-
रोपणः स्यादर्धचन्द्रः क्षुरपक' इति विश्वप्रकाशः । वेवः-क्षतं, तस्य विवरं-छिद्रं,
तस्मात् च्युतं उच्चैरुन्नतं छागशावमवलोक्य कृपालुः भूपतिः, श्वपचं-चण्डालं, त्वं
वर्धय इति अवोचत् । सोऽपि तं छागशावमववर्धत्-पालयामास ॥

अन्यदा महिषवत्युपहारं

भूपतिः प्रतिनिवेद्य भवान्याः ।

निर्जिहिंस सवयःपरिवारः

स्वेच्छया वनगतो मृगयूथम् ॥ ५६ ॥

५६. अन्यदेत्यादि । सवयःपरिवारः-समं वयो येषां ते समवयसः
परिवारा यस्य सः । समशब्दस्य सभावः, सवयःपरिवारो भूपतिः भवान्याः
चण्डमार्याः, महिषवत्युपहारं-'लुलायो महिषः' इत्यमरः । महिषाणां बलिः-
पूजा । 'करोपहारयोः पुंसि बलिः प्राण्यङ्गजे स्त्रिया'मित्यमरः । स एव उपहार-
पुष्पाञ्जलिः, तं प्रतिनिवेद्य-प्रतिज्ञां कृत्वा, स्वेच्छया वनगतः सन्, मृगयूथं
निर्जिहिंस-जघान । 'हिस् हिंसाया'मिति धातुः ॥

तन्मृगव्यपरितोषविवृद्ध्या

चण्डिकां महिषघातमयाक्षीत् ।

माहिषं तु पिशितं द्विजतृप्त्यै

कर्मिणो रसवतीं प्रतिनिन्युः ॥ ५७ ॥

५७. तदित्यादि । स राजा तन्मृगव्यपरितोषविवृद्ध्या चण्डिकां महिष-
घातं-महिषाणां वृन्दं हत्वा । जमुल् । अयाक्षीत् । पूजयामास । 'यजि देवपूजा-
सङ्गतकरणदानेषु' इति धातो लुङ् । कर्मिणः-पाचकाः । माहिषं पिशितं
रसवतीं-महानसं 'समानौ रसवत्यां तु पाकस्थानमहानसे' इत्यमरः । द्विजतृप्त्यै
प्रतिनिन्युः । द्विकर्मकम् ॥

आतपे प्रविततं तद्वेक्ष्य
 शोषणार्थमवदञ्जिति विप्रा ।
 श्राद्धकर्माणि न योग्यमिदं यत्
 काककुक्कुरगृहीतमपूतम् ॥ ५८ ॥

५८ आतप इत्यादि । शोषणार्थं आतपे प्रविततं तत्पिशितं अवक्ष्य,
 विप्रा. काककुक्कुरगृहीतमपूतं यदिदं मांसं श्राद्धकर्माणि न योग्यमित्यवदन् ॥

किंतु वस्तुमुत्तुम्बितमेतत्
 सर्वतः सपदि शुद्ध्यति मांसम् ।
 एवमेव खलु धर्मविचारे
 नारदादिमुनयः प्रवदन्ति ॥ ५९ ॥

५९ किमित्यादि । किंतु विशेषोऽस्ति । एतन्मांसं सपदि वस्तुमुत्तुम्बित-
 अवयोनिजनितवर्करमुत्तुम्बितं चेत् । सर्वतः शुद्ध्यति । तथाहि-एवमेव धर्मविचारे
 नारदादिमुनयः वस्तुमुत्तुम्बितमांसं पवित्रमिति प्रवदन्ति खलु ॥

तद्वचांसि परिभाष्य स राजा
 जनगमगृहादजपोतम् ।
 आनिनाय परिशुध्यति तस्मिन्^१
 सूपकृत् सरसमासमपाक्षीत् ॥ ६० ॥

६० तदित्यादि । राजा तद्वचांसि-तेषां विप्राणां वचांसि परिभाष्य-
 अङ्गीकृत्य । जनगमगृहात् अजपोतं आनिनाय । तेन स्पर्शति तस्मिन् मासे
 परिशुध्यति सति । तन्मांसं सूपकृत्-पाचकं, अपाक्षीत्-पाकं कृतवान् ॥

तद्यथेष्टमवखाद्य^२ सहास्रं
 ब्राह्मणा वचनमित्थमवोचन् ।
 स्वर्गतस्तु सुचिरं सह भान्ना
 वृत्तिमृच्छतु^३ यशोधरभूप^४ ॥ ६१ ॥

६१ तदित्यादि । ब्राह्मणा सहास्रं अनेन सह तन्मांसं । 'सहस्रां
 कालेऽव्ययीभावे' (शा. व्या. सू. II ॥ 111) इति सूत्रेण सहास्रमिति ।
 यथेष्टम्-इष्टमनतिक्रम्य, अवखाद्य-भक्षयित्वा । इत्थं वचनमवोचन् । यशोधरभूपो
 भान्ना सह स्वर्गत-स्वर्गो, 'सप्तम्यास्तम्' । सुचिरं वृत्तिं ऋच्छतु ॥

१ 'गृहान्धम' P, Ar २ परिशुध्य V P Ar ३ तु त्वन्, ML P Ar
 ४ 'लिश P ५ 'मृच्छति T, E.

विप्रवाचमवधार्य स वस्त-

द्येतसीदमकृत स्मृतजातिः ।

सोऽहमस्मि हि यशोधरनामा

पुत्र एष मम भूपतिरास्ते ॥ ६१ ॥

६२. विप्रवाचमित्यादि । स वस्तः-वर्करः, विप्रवाचमवधार्य, द्विजवचनं धारयित्वा । स्मृतजातिः-जातिस्मरो भूत्वा । मनसि इदमकृत । यशोधरनामा सोऽहमस्मि । एष भूपतिर्मम पुत्रः सुखेनास्ते । शर्मणा तिष्ठति ।

एष मे परिजनः सकलोऽपि^१

मन्निवात्सपुरमुज्जयिनीयम् ।

रत्नमन्दिरमिदं मम देवी

यत्र मामिह जघान^२ विप्रेण^३ ॥ ६३ ॥

६३. एष इत्यादि । एष सकलोऽपि मे परिजिनः इयमुज्जयिनी मन्नि-
वात्सपुरम् । इदं मम रत्नमन्दिरं; यत्र रत्नमन्दिरे इह-अस्मिन् प्रदेशे । देवी बन्धकी
अमृतमती, विप्रेण-गरलमिलितलङ्घुक्रनिकरेण, मां जघान मारितवती ॥

सा पुनः क्व वनिता न मयासी

दृश्यते मनसि यत्नवतापि^४ ।

जारमन्दिरगता रमते नु^५

मृत्युवासमगमन्तु न जाने ॥ ६४ ॥

६४. सेत्यादि । सा-सा वनिता अमृतमती क्व, पुनः मनसि यत्नवता
मयापि न दृश्यते । जारमन्दिरगता गजशालायामष्टवङ्कवासं गता सती तेन हस्ति-
पेकेन साकं रमते वा, मृत्युवासमगमन्ता-यमालयमगच्छन्ता न जाने हि-नावगच्छामि ॥

छागजन्मनि वसन्नहमद्य

घोरदुःखमिह सोऽनुभवामि ।

एष धोषयति मां तु दिविष्ठं^६

ब्राह्मणैर्नरपतिः पितृभक्त्या ॥ ६५ ॥

६५. छागजन्मनि इत्यादि । सोऽहं पूर्वमेव भूपालो भूत्वा एगरस-
सागरलम्बो भवामि स्म । इदानीमिह छागजन्मनि-अजजनुषि वसन् अद्य घोरदुःख-
मनुभवामि । एष नरपतिर्यशोमतिः पितृभक्त्या मां दिविष्ठं-^६ गोऽम्बाम्बसच्याप-

द्वित्रिभूम्यग्निमजिपुजिशेकुशकुक्कुबर्हिर्वि परमेष्ठ ' (शा व्या सू II 145)
इति सूत्रेण एक पद, अलुवसमास ।

इत्यनुस्मृतिसहस्रानिवद्धं

दुःस्वमुद्वहति वर्करवर्ये^१ ।

सापि^२ तस्य जनिकाधिकलिङ्ग-

मुद्वभूव विषमा हि लुलाय^३ ॥ ६६ ॥

६६ इतीत्यादि । वर्करवर्ये वस्तोत्तमे इत्यनुस्मृतिसहस्रानिवद्धं दुःस्व
मुद्वहति सति तस्यास्य सा जनिका-यशोमती बाणविद्वलितकुक्षिवेदनया मरण प्राप्ता ।
माता अजा अधिकलिङ्ग कलिङ्गदेशे विषमो लुलाय-कासर उद्वभूव-जातो हि ॥

वाहयन्नतिभरावहृष्ट

॥ वरिष्ठरपुष वणिगीश^४ ।

उज्जयिन्युपवने निजसार्धं

वर्मस्त्रिभुजमथ वासयति स्म ॥ ६७ ॥

६७ वाहयन्नित्यादि । अतिभरावहृष्ट-अत्यन्तभरावहृष्ट, अत्यन्तभार
वहनपटुतरशरीरचर्म, वरिष्ठरपुष-गुह्यतरकलेवर, त लुलाय-महिष वाहयन् पृष्ठे
भाराक्रान्तारकूटपूरपूरितमोणीनिक्षेपण कृत्वा पुरोगामिनं कुर्वन् वणिगीश-वणिग
धिपति अथ-अनन्तर, उज्जयिन्युपवने वर्मस्त्रिभुज-मार्गपरिश्रान्त, निजसार्धं-
स्वकीयसङ्घः । 'सङ्घसार्धो तु जन्तुमि' इत्यमर । वासयति स्म-शिविरं
कारयति स्म ॥

भूरिवारमवगाह्य तु शिप्रा

सैरिम^५ श्रमभराद्विचरन् स^६ ।

वारिमुक्तमथधीनुरगेन्द्र

राजहसमवनीपतिवाह्यम् ॥ ६८ ॥

६८ भूरीत्यादि । स सैरिम श्रमभरात् शिप्रा-शिप्राख्यां नदीमवगाह्य-
उपगम्य, तत्र विचरन्-स्थित, वारिमुक्त-जलपानाय मन्दुराया आगत अवनी
पतिवाह्य-यशामते आरोहणयोग्य राजहस-राजहसनामधेय तुरगेन्द्र-तुरगराजम्,
अवधीत् 'अथतन्या च' (का व्या सू III 14 83) इति सूत्रेण हन्तेर्लुङि
वाधिरादेश । जपानेति यावत् ॥

१ 'मुख्य P २ सोऽपि P ३ जरत्र P, Ar ४ मराप्रत' P

५ विहरन् P, विहरन् M A

कोपतो नरपतिर्वणिजः स्वं

सारभृतमवलुप्य समस्तम् ।

तं लुलायमहरत्तरसा वै

चित्रकर्मविधिना विजिघांसुः ॥ ६९ ॥

६९. कोपत इत्यादि । नरपतिस्तु राजहंसनामधेयतुरगमरणसंश्रवणेन सजातकोपतः, वणिजः—श्रेष्ठिनः सारभृतं समस्तं वस्तुसन्दोहं अवलुप्य—स्वीकृत्य, तदुपरि तं लुलायं, तरसा—बलात्कारेण द्रविणं । 'तरः सहोबलवीर्याणी' त्यमरः । चित्रकर्मविधिना—आश्चर्यकृत्यविधानेन, विजिघांसुः—विशेषेण हन्तुमिच्छुः सन्, अहरत्—आनयति स्म ॥

कीलितेषु चरणेषु चतुर्षु

क्षारवारिपरिशोपितकुक्षिम् ।

ऊर्ध्वजानुमदहन्नुपभृत्या—

स्ते कृपाविरहिणो महिषं तम् ॥ ७० ॥

७०. कीलितेषु इत्यादि । चतुर्षु चरणेषु कीलितेषु सत्सु, चत्वारि चरणानि कीलैर्पुत्तानि कृत्वा, कृपाविरहिणः—अकृपालवः, ते उपभृत्या क्षारवारि-परिशोपितकुक्षिं—लवणमिलितोष्णोदकेन संदाहितपिचण्डं ऊर्ध्वजानुं—ऊर्ध्वशुं 'ऊर्ध्वशुर्ध्वजानु. स्यादि' त्यमरः । तं महिषं अदहन् दहन्ति स्म ॥

पक्वभागमवकृत्य पुरस्तात्

दत्तमाशु परिखाय तदीयम् ।

इत्यवोचत यशोमतिमाता

नास्त्यनेन मम चेतसि वृत्तिः ॥ ७१ ॥

७१. पक्वभागमित्यादि । यशोमतिमाता अमृतमती । तदीयं कुलाय-सम्बन्धि । पुरस्तात् पक्वभागं आशु—क्षट्ठिति दत्तं मांसं परिखाय भक्षयित्वा । अनेन मांसेन मम चेतसि वृत्तिः साहित्यं नास्तीत्यवोचत् ॥

किंतु मे रसवतीविधृतस्य

वस्तकस्य परितृण्डितमूर्धम् ।

यच्छतेति मनुजाः पुनरेवं

चक्रुरयमवदन्नापि' चेदयः ॥ ७२ ॥

७२. किन्त्वित्यादि । किन्तु निशेषोऽस्ति । रसवतीविधृतस्य—रसवत्या महानसे विधृतस्य—वस्तकस्य, बर्करस्य, परितृण्डितमूर्धं निश्लिप्तसद्वियम् । 'सद्विय

कृत्रिं पुमानूरुरि'त्यमरः, मनुजाः—भो भृत्याः, मे—मह्यम् । 'पदात्-वाक्यस्य वस्मसा' (का. व्या. सू. ?) इत्यधिकारसूत्रेण ते मे इति पदस्यापि चतुर्थी विभक्तिः (cf. का. रू. I. 368) । यच्छत-वितरत । 'दाणेर्यच्छ' इति 'दाण् दाने' इति धातोः लोटि मध्यमपुरुषबहुवचनम् । इत्युक्तवत्यै अमृतमत्यै एवं शक्रुः—दत्तवन्तः । एतत् दृष्ट्वा चेज्यः इत्यवद् वदन्ति स्म ॥

पूतिगन्धि बहुभिर्ब्रणरन्ध्रैः

क्लिन्नमद्ममधुनामृतमत्याः ।

किंनिमित्तमथवेयमजस्रं

मांसमत्ति नितरां तदपथ्यम् ॥ ७३ ॥

७३. पूतिगन्धीत्यादि । अधुना बहुभिः ब्रणरन्ध्रैः क्लिन्नं अमृतमत्याः अङ्गं पूतिगन्धि 'सूपूतिसुरभेर्गन्धादिद्वये' (शा. व्या. सू. II. 204) इति सूत्रेण इकारान्तः । अथ वा—तथापि, इयममृतमती तदपथ्यं—तस्याङ्गस्य अपथ्यं मांसं किंनिमित्तं नितरां अजस्रं—अनवरतं अस्ति ॥

कर्म इष्टमनया कृतमुद्यैः

तद्विपाकिर्ममिदं फलमल्पम् ।

वेद्यते पुनरिहैव हि साक्षात्

कर्म तीव्रपरिणामनिबद्धम् ॥ ७४ ॥

७४. कर्मेत्यादि । अनया अमृतमत्या इष्टं कर्म उच्चैः कृतम् । इदं तद्विपाकिर्म फलमल्पम् । पुनरिहैव तीव्रपरिणामनिबद्धं कर्म साक्षादस्माभिः वेद्यते—विज्ञायते ॥

अष्टवङ्कमगमन्निशि आरं

मारतुत्यमवमुच्य निजेशम् ।

मृत्युलोकमनयत् सह मात्रा

भूमिवद्भूमिर्य हि विप्रेण ॥ ७५ ॥

७५. अष्टवङ्कमित्यादि । इयममृतमती मारतुत्यं निजेशमवमुच्य मदन-सदृशस्वकान्तं यशोपरं त्यक्त्वा, निशि—रात्रौ, अष्टवङ्कं—अगमत्, हस्तिपदं अगच्छत् । तदुपरि भूमिवत्प्रभं—यशोवरभूपालं मात्रा सह चन्द्रमत्या साकं, विप्रेण—गरलमिलितमोदकवृन्देन मृत्युलोकं—भरणं, अनयत् । द्विकर्मकम् ॥

इत्युपात्तवचने निकटस्थे

चेटिकासदसि खण्डितवस्तः ।

इत्यमन्यत निरीक्ष्य निजस्त्रीं

क्रोधतो घुरुघुरायितघोणः ॥ ७६ ॥

७६. इतीत्यादि । निकटस्थे-समीपस्थे, चेटिकासदसि-किंकीसभायां,
'स्त्रीनपुंसकयोः सदः' इत्यमरः । इत्युपात्तवचने सति सः खण्डितवस्तः-खण्डितो-
रुस्स बर्करः निजस्त्रीममृतमतीं, निरीक्ष्य अवलोक्य, क्रोधतो घुरुघुरायितघोणः-
क्रोधात् घुरुघुरेत्याचरितनिजनासिकः सः इत्यमन्यत ॥

तादृशं तु^१ कुलटे घपरेतत्

किंनिमित्तमभवत् परिशीर्णम् ।

सत्यमेव स पतिस्तव कुट्टी

तत्समागमकृतेयमवस्था ॥ ७७ ॥

७७. तादृशमित्यादि । भो कुलटे वन्धकि, तव तादृशं एतत् रम्यं वपुः,
किंनिमित्तं-किंकारणं, परिशीर्णं-विशेषेण दारितं अभवत् । तव स पतिरष्टवङ्कः
सत्यमेव कुट्टी-श्वित्रतनुः, इयमवस्था तत्समागमकृता ॥

किं न ते मनसि शाम्यति कोपः

तन्य मय्युपहतेऽपि विषेण ।

कासरास्रपरिस्वादं मृता

यन्मदूरुमपि स्वादसि गृद्धया ॥ ७८ ॥

७८. किमित्यादि । तन्वि, भो कृशाङ्गि, मयि विषेण उपहते सति, ते-
तव मनसि कोपः किं न शाम्यति । कासरास्रपरिस्वादं-लुलायपिशितं स्वादयित्वा ।
णमुल । 'अस्रं तु पिशितं मांसं पल्लं क्रव्यमामिष'मिति व्याडिः । अमृता-
मृतिरहिता त्वं गृद्धया अभिलाषेण । 'गृद्धोऽभिलाषुकस्तृष्णगि'त्यमरः ।
मदूरुमपि-ममोरुमपि, सगृध्यपि, स्वादसि-अत्ति । स्वाद भक्षण इति पातोर्लटि
मध्यमपुरुषैकवचनम् ॥

इत्यनुस्मृतिकरः स च वस्तः

सोऽपि दग्धमहिषश्च दिनेषु ।

भक्षिती विजहत्तुर्वृषमात्रा

र्जाधितथ्यमय किं विदधाताम् ॥ ७९ ॥

७९. इतीत्यादि । इत्यनुस्मृतिकरः ॥ वस्तः-इति चिन्तितान्तःकरणपरः
स बर्करः सोऽपि दग्धमहिषश्च, दिनेषु-प्रतिदिवसेषु वृषमात्रा-अमृतमत्या, भक्षितौ ।

जीवितव्यं-अमुं, विजहतुः-परित्यक्तवन्तौ । अथ-कात्स्न्यं-कष्टं; 'मद्गलानन्तरारम्भप्रभ्रकात्स्न्येषु अयोऽथे' त्यमरः । किं विदधातां-किं कुरुताम् ॥

तौ विमुच्य तनुमार्तमनस्की
कर्मणा बलवता ह्युपनीतौ ।
तत्पुरे श्वपचवेश्मनि कृच्छ्रे
कुक्कुटौ सममुपाजनिपाताम् ॥ ८० ॥

८०. तावित्यादि । आर्तमनस्कौ-आर्तहृदयौ, बलवता कर्मणा, उपनीतौ-प्रापितौ तौ अजमहिषौ तनुं-शरीरं, विमुच्य तत्पुरे-तच्च, तत्पुरं च, तस्मिन् उज्जयिनीनगरे, कृच्छ्रे-कष्टे, श्वपचवेश्मनि-चण्डालगोहे, कुक्कुटौ समं-युगपत् । 'सकृत् समं च युगपत्' इति व्याडिः । उपाजनिपातां जातौ हि । 'दीपजनबुध-पूरितश्म्यो वा' इति सूत्रेण 'जनिद् प्रादुर्भावे' इति धातोर्लुङ् ॥

अथ तौ प्रसङ्गपरिलोकितावुभा-
वुपनीय दर्शयति चण्डकर्मणि ।
तनयाविव त्वमभिवर्धयादरा-
दिति तं जगाद नृपतिर्यशोमतिः ॥ ८१ ॥

८१. अथेत्यादि । प्रसङ्गपरिलोकितां सेवकजनाह्वानसमयसम्बल्लोकितां तौ ताम्रचूडौ उपनीय चण्डकर्मणीति ग्रामरक्षके राजानं दर्शयति सति यशोमतिर्नर-पतिः, तनयौ इव-स्वपुत्रौ इव, आदरात् त्वं अभिवर्धय इति चण्डकर्मणि जगाद । इदं मञ्जुभाषिणीति वृत्तम् ॥

तरलनयनौ तारश्यामैः पत्रपरिच्छदै-
र्धयसि दधतौ चूडारत्नं जपाकुसुमच्छवि ।
कनकनिकषच्छायाचौर्योल्लसच्चरणाङ्कुरौ
सुखमवृधतां तौ तद्वासे सुपञ्जरवासिनौ ॥ ८२ ॥

८२. तरलेत्यादि । तद्वासे तौ चण्डकर्मसदने, तारश्यामैः उज्ज्वल-मेचकैः, पत्रपरिच्छदैः-पत्राणां तनूरुहाणां परिच्छदैः-परिकरैः उपलक्षितौ, तरलनयनौ चञ्चललोचनौ । वयसि-यौवने सति, जपाकुसुमच्छवि-रुद्रपुष्पनिभामं चूडारत्नं-शिशुमणिम् । 'शिसा चूडा शिखण्डस्तु' इत्यमरः । दधतौ-विभ्रतौ । सुपञ्जरवासिनौ, कनकनिकषच्छायाचौर्योल्लसच्चरणाङ्कुरौ-कनकस्य निकषः-शाणः । 'शाणस्तु निकषः कपः' इत्यमरः । तस्य छाया-कान्तिः । 'छाया

सूर्यप्रिया क्रान्तिः प्रतिविम्बमनातपः' इत्यमरः । तस्याः चौर्य-स्तेयं, तेन उल्लसद् चरणयोरङ्कुरो ययोस्तौ । तौ ताम्रचूडौ सुप्तं यथा भवति तथा अवृधता-
ऐधिपाताम् । इदं हरिणीवृत्तम् ॥

कुर्वन् कार्यवृहस्पतिप्रभृतिभिः संदर्शितं मन्त्रिभिः ।

संतृप्यन्नमृतेन क्लृप्तविधिना श्रीवैद्यविद्यार्णवैः ।

व्यातन्वद् जयसिंहतां रणमुखे दीर्घं दधौ धारिणीं

राजा सोऽपि यशोमतिः प्रविलसत्साम्राज्यलक्ष्मीपतिः ॥८१॥

इति श्रीबादिराजविरचिते यशोधरचरिते महाकाव्ये तृतीयः सर्गः ।

८३. कुर्वन् इत्यादि । प्रविलसत् साम्राज्यलक्ष्मीपतिः—प्रविलसत् राजत्, साम्राज्यं—'शास्ति यश्चाज्ञया राज्ञः स सम्राडि' इत्यमरः । सम्राजो भावः साम्राज्यं, प्रविलसच्च तत् साम्राज्यं च प्रविलसत् साम्राज्यं, तस्य लक्ष्मीः—संपत्, तस्याः पतिः सोऽपि राजा यशोमतिः, कार्यवृहस्पतिप्रभृतिभिः—कार्ये विचारयोग्यकर्मणि बृहस्पतिः सुराचार्यवत् मुख्यैः—श्रेष्ठैः मन्त्रिभिः अमात्यैः, संदर्शितं—विचारितं कृत्यं कुर्वन् । श्रीवैद्यविद्यार्णवैः—श्रीमती चासौ वैद्यविद्या च श्रीवैद्यविद्या, तस्याः अर्णवैः सागरैः चिकित्सकैः क्लृप्तविधिना—पाकविधानेन अमृतेन पीयूषनिभेन आहारेण । 'अमृतं दिवि खे मोक्षे यज्ञशेषेऽमराशने । आहारे सलिले' इति व्याडिः । संतृप्यद्—तृप्तिं कुर्वन् । रणमुखे सङ्ग्रामशिरसि 'मुखमास्याग्रमूर्धसु' इति विश्वः । जयसिंहतां जय-श्रेष्ठतां । 'सिंहशार्दूलनागायाः पुंसि श्रेष्ठार्थगोचराः' इत्यमरः । व्यातन्वद् कुर्वन् । दीर्घं—चिरं । धारिणीं—धरित्रीं । दधौ—बभार । भुवनं पालयति स्मेति यावत् । इदं शार्दूलविक्रीडितम् ॥

इति श्रीबादिराजकृत-यशोधरनामवेय-महाकाव्य-टीकायां लक्ष्मणकृतायां
तृतीयसर्गाः ।

१. This verse is omitted by P. B, E, and M support the text; but T reads *alcd* as *bal*. २. काव्यं T. ३. 'महस्पति' E, B, Ar.

चतुर्थः सर्गः

अथेकदासौ वृपतिर्मधूत्सवे

वने प्रवृत्ते कुसुमावलीसखे ।

मुदा तदात्मानमिवावलोकितुं

अगाम विस्तारितद्वयसौरभम् ॥ १ ॥ १

श्रीवादिराजं यतिमानमामि यदीयवाग्बननिपातनेन ।

समन्ततो वादिधराधरास्ते विचूर्णितास्तूर्णमुदारपक्षाः ॥

१. अथेत्यादि । तदा असौ नरपतिः, वने—कान्तारे उपवने वा ।
'आरामत्रिपिने वने' इति विश्वः । अधिकरणे कुसुमावलीसखे कुसुमानामावलिः
पङ्क्तिः तस्याः सखा सुहृत्, तस्मिन् । मधूत्सवे प्रवृत्ते—प्रवर्तमाने सति 'राजद्र सखी'ति
सूत्रेण सखिशब्दस्यादन्तता । (cf. का. व्या. सू. II. vi. 41) विस्तारित-
द्वयसौरभं सुरभेर्भावः सौरभं सुगन्धः, 'सुरभिर्घ्राणतर्पणः' इत्यमरः । विस्तारित-
विस्तृतं । विस्तारो विस्तरो व्यासः । सौरभं यत्र तत् । तद्वनं मुदावलोकितुं—
अवलोकनाय । अगाम । आत्मानमिव—कायमिव । 'आत्मा यतो धृतिर्वृद्धिः
स्वभावो ब्रह्म धर्मश्च' इत्यमरः । कायः कीदृशः ? विस्तारितद्वयसौरभः । विस्तारितं
द्वयं सौरभं यस्य सः, तं । मधूत्सवोऽप्यात्मसमः । कथं ? सोऽयं राजा तु कुसुमावली-
सखः कुसुमावलीनामधेयस्य कलत्रस्य सखा; सुहृत् बह्वभ इति यावत् । इदमपि
वंशस्थं वृत्तम् ॥

उपेयुपस्तस्य वनं मधुश्रिया

कलकण्टकोकिलकण्ठनादया ।

अकथ्यत स्वागतमुर्वरापते-

ध्रुवं नवीनोद्गमशुभ्रहासया ॥ २ ॥

२. उपेयुप इत्यादि । वनमुपेयुपः तत्कीदावनं गच्छतः तस्य उर्वपिनेः
यशोमतेः, कलकण्टकोकिलकण्ठनादया—कलं यथा भवति तथा । 'कलो मन्द्रस्तु
गम्भीरे' इत्यमरः । कवणन्तश्च ते कोकिलाश्च कवणत्कोकिलाः, तेषां कण्ठनादो

यस्याः सा, तया नवीनोद्गमशुभ्रहासया नवीनानि इमानि उद्गमानि च नवीनोद्गमानि ।
वसन्तागमनहर्षे सञ्जातमल्लिकादिनूतनपुष्पाणि । 'पुष्पं तु सुमनससंघः लतान्तं
प्रसवोद्गमम्' इति (Printed edn reads—पुष्पं सुमनसः पुष्टं लतान्तं, प्रसवो-
द्गमौ) धनञ्जयः । तान्येव शुभ्रः—धवलः हासः यस्याः सा, तया । मधुश्रिया—
वसन्तलक्ष्म्या । स्वागतं—क्षेमवार्ताम् ।

निकामतन्व्यः प्रसवैः सुगन्धयः

तर्का दधानास्तरलप्रवालताम् ।

इतस्ततो जग्मुरिलापतेः स्त्रियो

लतास्तु नै स्यावरतां वितत्यजुः ॥ ३ ॥

३. निकामेत्यादि । अत्यर्थं कुशाङ्ग्यः, प्रसवैः—कवरीभरनिक्षिप्तकुसुमैः ।
'स्यादुत्पादे फले पुष्पे प्रसवो गर्भमोचने' इत्यमरः । सुगन्धयः—परिमलपरि-
कलिताः । तरलप्रवालताम् दधानाः कम्पमानविद्वुमाभरणतां दधानाः । इलापतेः
यशोमतेः । स्त्रियः इतस्ततो जग्मुः—नूतन (पूत) पुष्पफलावलोकनसञ्जातकाङ्क्षया
सर्वतः प्रसस्रुः । एताभिर्दस्ता लतास्तु निकामतन्व्यः—नितरां मृदुस्वरूपाः प्रसवै-
स्सुगन्धयः, तरलप्रवालतां—चञ्चलकिसलयतां दधाना इतस्ततः सर्वतोऽपि, स्यावरतां
—स्यास्तुतां, न तत्यजुः—न त्यक्त्वत्यः ॥

उपस्थिते पुष्पसमृद्धिविध्वे

भयादिवाकम्पि मरुद्वशैर्दुर्मैः ।

अनल्पसंवासकृतः कृतस्वनाः

प्रपद्य तानन्वयैर्दक्षिवालयः ॥ ४ ॥

४. उपस्थित्यादि । पुष्पसमृद्धिविध्वे—पुष्पाणां समृद्धिः—सम्पत्,
तस्याः विध्वे—बाधायां उपस्थिते समुपगतायां मरुद्वशैः—मरुतः—वायोः, 'मरुतौ
पवनामरौ' इत्यमरः । वशैर्धौनैः, दुर्मैः—तरुभिः, भयादिव अकम्पि—'कपि
चलने' इति पाठो भावे लुङ् । तावत् संपूर्णत्वेन । 'यावत्तावच्च साकल्ये'
इत्यमरः । अनल्पसंवासकृतः—बहुलावासकारिणः, कृतस्वनाः, जलयः—श्रमराः,
तान्—तस्मिन्, प्रपद्य—आलिङ्ग्य अरुदन्निव—रोदनं कृतवन्त इव ॥

दुराक्रमास्तुङ्गतया ॥ मानवै
सुदूरमघारुहुरुलतास्तरुन् ।
तदग्रभागे कुसुमश्रियं स्वयं
निवासरक्षामिव कर्तुमिच्छव ॥ ५ ॥

५ दुराक्रमानित्यादि । लता-वीरुध, तुङ्गतया-उन्नतत्वेन, मानवै
दुराक्रमान्-आरोढुमशक्यान्, तरुन् अथ आरुरुहु-अथ रोहणं कुर्वन्ति स्म ।
किमर्थम् ? तदग्रभागे-तेषां तरुणां शिरःप्रदेशे, कुसुमश्रियं-पुष्पसम्पदं, निवास-
रक्षां-आवासपालनं, कर्तुमिच्छव इव ॥

निगृह्य शाखासु नितम्बिनीजने
प्रसूनगुच्छानवलूय चिन्वति ।
मधुव्रतानां ध्यनिरुत्थितोऽभवत्
प्रवेदनाध्वान इव द्रुमैः कृतः ॥ ६ ॥

६ निगृह्येत्यादि । नितम्बिनीजने-पुत्रतिजने, शाखासु, प्रसूनगुच्छान्-
पुष्पस्तवकां, 'स्याद्गुच्छकस्तु स्तवकः' इत्यमरः । निगृह्य-स्तादयित्वा(?), अवलूय-
उच्छेद्य, चिन्वति-सम्पादयति सति, द्रुमैः कृतं प्रवेदनाध्वान इव, मधुव्रतानां ध्वनि-
रुत्थितोऽभवत्-मधुकराणां निनदं सज्जातं अभूत् । गुरुनितम्बभरा-हरितं (कलितं?)
वनिताक्रमणतो भग्ना पुमांसं प्रकर्षेण वेदनया विश्वासतया ध्वनन्तीति भावः ॥

नतभ्रुयां केचिदनोकहा धने
प्रसूनशाखास्यवलम्बता गताः ।
ततः प्रभृत्युद्भविनो विराजिरे
वराङ्गनालिङ्गितकल्पपादपाः ॥ ७ ॥

७ नतभ्रुयामित्यादि । धने, नतभ्रुवां-युवतीनां, प्रसूनशाखासु, कुसुम-
स्तवकसङ्कलितशिलासु । अवलम्बता दोलाभावः गताः, केचिदनोकहा-तरवः ।
विरोजिरे रेजुः । ततः प्रभृति-तदादि । उद्भविनः-उदयिनः, वराङ्गनालिङ्गित-
कल्पपादपा इव इवशब्दरहितोपमापि विद्यते । यदाह सरस्वतीकण्ठाभरण-
राज रामावदनं धरायां

परिस्फुरच्चारु हिरण्यगौरम् ।
नवोदितं पूर्णमृगाङ्गबिम्बं
क्षणं (?) क्षपाया घरणीपरेन्द्रात् ॥

इति । तथा चोक्तम्-

शुकपुण्डच्छवि सवितु-

ध्वण्डराचिः पुण्डरीकवनवन्धोः ।

मण्डलमधुना वन्दे

कुण्डलमासण्डलाशयाः ॥

प्रवालशय्यामधिशिष्यिरे मुदा

लतागृहे काञ्चन वारयोपितः ।

मधूत्सवासादितरागसम्पदा

समन्ततः पल्लविता इव क्षणे ॥ ८ ॥^१

८. प्रवालशय्यामित्यादि । काञ्चन वारयोपितः लतागृहे मधूत्सवा-
सादितरागसम्पदा-भयोः वसन्तस्य उत्सवार्थी, तेन; आसादितः सहगृहीतः-रागः
अनुरागः तस्य संपत्-समृद्धिः यस्याः सा; तथा । क्षणे-व्यापारवैकल्ये । 'क्षणे
व्यापारवैकल्ये कालभेदाल्पकालयोः । उत्सवे परतन्त्रत्वे मध्यावसरपर्वसु ॥' इति
वैजयन्ती । प्रवालशय्यामधिशिष्यिरे-किसलयनिचयविरचिततले भूतले शेरेते स्म ॥

पुरो दधानः कुसुमावलीं प्रियां

प्रसूनतल्ये तरुमूलकल्पिते ।

नृपः स रेमे परितोऽवधारयन्

वसन्तगीतं वनितामुखोद्गतम् ॥ ९ ॥

९. पुर इत्यादि । तरुमूलकल्पिते प्रसूनतल्ये, कुसुमावलीं-कुसुमावलीति
नामधेयां वल्लभां, पुरो दधानः-अग्रतो निधाय अवातिष्ठमानः स नृपतिः, वनिता-
मुखोद्गतं वसन्तगीतं, परितोऽवधारयन् रेमे ॥

विशोधयन् व्यालमृगान् सतस्करान्

स चण्डकर्मा परितो वनं तदा ।

अकम्पनं नाम महामुनीश्वरं

ददर्श रम्यं तरुमूलमाश्रितम् ॥ १० ॥

१०. विशोधयन् व्यालमृगान्-सचोरान्, व्यालमृगान्-दुष्ट-
मृगान् । 'व्यालो दुष्टगजे सर्पे व्यालो व्याघ्रे प्रकथ्यते' इति विश्वः । वनं परितो
विशोधयन्, स चण्डकर्मा-चण्डकर्मनामधेयो नगरक्षकः रम्यं तरुमूलमाश्रितम्-
अकम्पनं नाम महामुनीश्वरं, ददर्श ॥

उपस्थित^१ साधुसमाधिचेतसा
मुनिं विनीतं स विनम्य पादयो ।
अष्टच्छदेव प्रतिपत्तुमिच्छया
करोति हि श्रेयसि भव्यतागुण ॥ ११ ॥

११ उपस्थितमित्यादि । विनीतं स चण्डकर्मा- साधुसमाधिचेतसा
साधुश्चासौ समाधिश्च साधुसमाधि, सम्यक् परमात्मावलोकनम् । 'समाधि-
समतावस्था परमात्मावलोकने' इति विश्वप्रकाश । तस्मिन् लर्गं चेत, तेनोपस्थितं त
मुनिमुपगम्य, तस्य पादयो विनम्य, प्रतिपत्तुमिच्छया-तत्समार्थं विज्ञातुं काङ्क्षया ।
एवमपुच्छत् । वक्ष्यमाणप्रकारेण पप्रच्छ । तथा हि-भव्यतागुणं श्रेयसि कल्याणार्थं,
करोति-त्वरयति ॥

निमील्य नेत्रे स्थिरमासन त्वया
निबध्नता किं भगवन् विचिन्तितम् ।
फलं च तच्चिन्तनया किमुच्यता
न निष्फलं यच्चरितं भवादृशम् ॥ १२ ॥

१२ निमील्येत्यादि । भो भगवन्, आसनं स्थिरं निबध्नता त्वया नेत्रे
निमील्य-लोचने मुकुलयित्वा, किं विचिन्तितं तच्चिन्तनया फलं किं भवादृशं
यच्चरितं निष्फलं न, तदुच्यता-तत्स्वरूपं निरूप्यताम् ॥

अवोचदेवं मुनिरप्युदारधी-
रेवेत्यं भव्यं हृदि चण्डपाशिकम् ।
अयं मयात्मा सुविविच्य भावितो
भवप्रबन्धार्णवमुत्तितीर्षुणा ॥ १३ ॥

१३ अवोचदित्यादि । उदारधीं मुनिं, चण्डपाशिक-चण्डकर्माणं
हृदि-स्वकीयचेतसि भव्यमवेत्यं, भवप्रबन्धार्णव-भवस्य-जन्मनः प्रबन्धप्रकर्ष-
बन्धनं, स एवार्णवः, तमुत्तितीर्षुणा उत्तुमिच्छु उत्तितीर्षु, तेन । मया अयमात्मा,
सुविविच्य-पृथक्कृत्य, भावितं विचारितं, इत्यवोचत ॥

निशम्य चैतद्वचनं महामुनेः

स चण्डकर्मा पुनरित्यवोचत ।

तयोर्न भेदः खलु देहदेहिनो-

र्मयोह्यते विस्तरतोऽद्य तद्यथा ॥ १४ ॥

१४. निशम्येत्यादि । महामुनेः तद्वचनं निशम्य चण्डकर्मा पुनरित्यवोचत । तयोर्देहदेहिनोः—कायात्मनोः, (न भेदः । एवं) खलु अद्य विस्तरतः मया ऊह्यते—विचार्यते, एतत्कृत इत्यर्थः । तद्यथा ॥

निगृह्य चोरं तु निहत्य चोर्चकैः

कदाचिदेकं परमाणुमात्रकम् ।

मया हि जीवः खलु नोपलक्षितः

पृथग्भवेच्चेत् किमु नोपलक्ष्यते ॥ १५ ॥

१५. निगृह्येत्यादि । कदाचिदेकं चोरं निगृह्य—स्वीकृत्य, अवबध्येति यावत् । परमाणुमात्रकं उच्चकैः, निहत्य—छेदयित्वा, हि मया जीवः नोपलक्षितः । चोरेऽहं जीवं न पश्यामि स्मेति यावत् । पृथग्भवेच्चेत् किमु नोपलक्ष्यते ॥

तथान्यथौ तत्स्वर एव केवलं

प्रमाय पूर्व तुलयाथ मारितः ।

तथा पुनः संमित एव तत्प्रमः

पृथक् स चेदल्पतयावतिष्ठते ॥ १६ ॥

१६. तथेत्यादि । तथा—तेन प्रकारेण, जीवो नोपलक्षितः, अन्यथा—अन्येन प्रकारेण, पूर्व तत्स्वरं, केवलेव तुलया प्रमाय, अथ—अनन्तरं, मारितः स चोरः । पुनस्तुलया संमित एव तत्प्रमः—पूर्वप्रमाणेनावतिष्ठते ॥ आत्मा तत्र शरीरे वियते चेत्तर्हि तत् शरीरमल्पतयाऽवतिष्ठते । अत एव शरीरे जीवो न वियते इति यावत् ।

प्रवेश्य चोर हि महत्कुसूलक

विलिप्य लाक्षा बहिरप्यरन्ध्रकम् ।

गते हि^१ काले ददृशे शरीरक

न जीवमार्गस्तदलीकमुच्यते ॥ १७ ॥

१७ प्रवेश्येत्यादि । महत्कुसूलक-धान्यनिक्षेपणार्थं विरचित एहृकरन्ध्र ।
कर्णान्माषया “कणज”मिति वदन्ति जना । ‘कुसूलनड .’ (१)
इत्यमर । चोर प्रवेश्य, बहिरप्यरन्ध्रक यथा भवति तथा व्यक्षया जतुना ।
‘लाक्षा लाक्षा जतु कृत्रि’ इत्यमर । विलिप्य विलेपन कृत्वा, काले गते सति,
शरीरक-कुत्सितशरीर । ‘कुत्सार्थे क ’ इति सूत्रेण कप्रत्यय । शुष्क शरीर, ददृशे ।
जीवनमार्गो न ददृशे । शरीरे जीवो विद्यते इति यद्वचन तदलीकमुच्यते ॥

मुनिर्बभाषे शृणु चोत्तरत्रय

तरी कृशानुर्दलितेऽपि खण्डश^२ ।

न दृश्यते सौऽरणिमन्थनादृते

तथा शरीरे समुपेहि^३ निश्चयम् ॥ १८ ॥

१८ मुनिरित्यादि । मुनिरकम्पनाचार्य उत्तरत्रय शृणु इति बभाषे-
बभाषण । अरणिमन्थनात् अग्न्यर्थं नरिसतरुशकलमथनात् । कते-विना, ‘पञ्चमी
चर्ते’ (शा व्या सू १ ॥ १९१) इति सूत्रनियमात् पञ्चमी । ‘निर्मन्थ्यदारुणि
त्वरणिर्द्वयो ’ इत्यमर । तौ खण्डशो दलिते सत्यपि, कृशानु-अग्नि न दृश्यते,
तथा शरीरे आत्मा विद्यते इति निश्चय-निर्णय समुपेहि-जानीहि । ‘ओमादि-
पर’ इति नियमेन समुपेहीति वक्तुमप्यप्रयोग ।

प्रमाय भस्त्रां तुलया पुनश्च ता

प्रपूर्णवायुप्रमिता विलोकयन्^४ ।

प्रमाणभेदोऽत्र न दृश्यते यथा

तयो^१ श्वस्त्वेऽपि तथैव निश्चितम् ॥ १९ ॥

१९ प्रमायेत्यादि । तुलया भस्त्रां प्रमाय, पुनश्च प्रपूर्णवातप्रमितां तां
विलोकयन्, अत्र प्रमाणभेदो न दृश्यते यथा, तयो^१ श्वस्त्वेऽपि तथैव निश्चित
जानीहि ।

प्रविश्य रोहं पुरुषेऽप्यरन्ध्रकं

धमत्यलं शङ्खमुदात्तनादकम् ।

ध्वनिर्वहिर्गच्छति नास्ति तत्पथ-

स्तथात्र मन्यस्य विचारपूर्वकम् ॥ २० ॥

२०. प्रविश्येत्यादि । पुरुषेऽपि, अरन्ध्रकं रोहं-रन्ध्ररहितं धान्यराशि-
निक्षेपणार्थं रचितभूमिस्वननं कर्णाटभाषया “हगव” इति वदति लोकः । तं
प्रविश्य, शङ्खं-कम्बुं उदात्तनादकं यथा भवति तथा, अलं-अत्यर्थं, धमति सति,
यथा ध्वनिः बहिर्गच्छति, तत्त्वतो नास्ति, तस्य पथः-तत्पथः, पथशब्दोऽकारान्तः
कथं वा उपपद्यमानश्चेति (?) त्रिकाण्डशेषः । यदाह धनत्रयः—

पथत्रयं नेतुमपेतभारै-

र्विगाह्य हस्तेन विमुक्तमम्भः ।

विशीर्यमाणं...

इति । तस्य शङ्खस्य निनादसरणिः न विद्यते, अन्यत्र कायेऽपि भारपूरकमात्मा
विद्यते इति जानीहि ॥

स कीदृशश्चेदयमुच्यते महा-

ननाद्यनन्तः स्वपरावबोधनः* ।

स्वतोऽन्यतश्चैव पुनः प्रतिक्षणं

विधत्ते हेतुफलात्मना क्रमात् ॥ २१ ॥

२१. स इत्यादि । सोऽयमात्मा कीदृशश्चेत्, तस्य स्वरूपमुच्यते; महान्-
श्रेष्ठः, अनाद्यनन्तः-आद्यन्तरहितः, स्वपरावबोधनः-स्वमात्मानं, परं-स्वमात्परं
अन्यं, तद्वदयं अवबोधनो-ज्ञाता, स्वतः-स्वकायात्, अन्यतश्च-परकायाच्च,
प्रतिक्षणं-अनवरतं, हेतुफलात्मना पुण्यपापकारणफलरूपेण पुनः विवर्तते-परिभ्रमति ॥

स एव कर्ता खलु पुण्यपापयोः

स एव भोक्ता सुखदुःखयोस्तथा ।

उपायसिद्ध्या परिभाषितः पुनः

स एव तत्कर्ममलौर्विमुच्यते ॥ २२ ॥

२२. स एवेत्यादि । ॥ एव आत्मा, पुण्यपापयोः कर्ता, खलुशब्दो
वाक्यालङ्कारः । ‘जिज्ञासानुनये खलु’ इत्यमरः । स एवात्मा तथा सुखदुःखयो-

भोक्ता खलु । उपायसिद्ध्या त एव परिभावित-चिन्तित त एवात्मा । तत्कर्म मठे -तत् प्रसिद्ध । 'पक्षात्मनोरनिर्देशे प्रकृतामर्शने च तत्' इति वैजयन्ती । कर्माण्येव मलानि-किटानि, तै विमुच्यते । 'मलोऽस्त्री पापविट् किटानि' इत्यमर ॥

प्रयोजन तत्परिभावनाविधे
हितावबोधादहितस्य वर्जनम् ।
हित तु सम्यक्त्वमिदं तनूभृता
प्रतीहि तेषामहित विपर्ययम् ॥ २३ ॥

२३ प्रयोजनमित्यादि । तत्परिभावनाविधे -तदात्मध्यानविधानस्य हितावबोधादहितस्य वर्जनं प्रयोजनं प्रतीहि-जानीहि । तनूभृता इदं सम्यक्त्वं हितं, तेषां तनूभृतां । हितशब्दयोगे चतुर्थी वा भवति । 'भद्रायुष्यक्षेमसुखार्थहितार्थहितैराशिषि' (शा व्या सू I : 140) इति सूत्रादिकल्प । विपर्ययम् व्यत्ययात् । असम्यक्त्वमहितं जानीहि ॥

सरागसम्यक्त्वगुणप्रतैरयं
सदैव वध्नाति हि पुण्यमात्मनि ।
वदन्ति सम्यक्त्यममन्दमेधसो
रुचिं तु जीवादिपदार्थगोचराम् ॥ २४ ॥

२४ सरागेत्यादि । अयमात्मा, सरागसम्यक्त्वगुणप्रतै -अप्रत्याख्यानादि कषाययुक्तसम्यक्त्वगुणप्रतै आत्मनि पुण्यं वध्नाति अमन्दमेधस -अमन्दा मेधा येषां ते, सम्यक्स्यदुमतय, कोविदा इति यावत् । 'अल्पाच्च मेधाया' (शा व्या सू II : 198) इति सूत्रेण समासयुक्तमेधाशब्दस्य सादेश । जीवादिपदार्थगोचरा-जीवाजीवास्रवश्चस्रवरनिर्जराभोक्षा तच्च, पुण्यपापे चेति नव पदार्था, तेषां गोचरा-विषया यस्य तां रुचि-श्रद्धा, सम्यक्त्वं वदन्ति ॥

अहिंसनं सत्यमचीर्यमुच्चकै
रकामसेवा विषयेष्वमूर्धनम् ।
व्रतानि पश्येति फलं त्वनुभूमात्
विमज्ज्य तेषामिति वर्ण्यत बुधे ॥ २५ ॥

२५ अहिंसनमित्यादि । अहिंसनं हिंसाहितत्वं, सत्यं सत्यवचनं, अचौर्यं अस्तेयं, 'चौरिकास्तेन्यचौर्यं च स्तेयम्' इति अमर । उच्चकै, अकामसेवा-ब्रह्मचारित्र्यं,

विषयेषु, अमूर्छनं-अनभिव्यापकत्वं, इति पञ्चव्रतानि । तेषां फलमनुक्रमादिभज्य-
विभजनं कृत्वा बुधैः वर्ण्यते ॥

अहिंसनं वैरहरं परं^१ भवे-

त्तनोति सत्यं तदमोघवाक्यताम् ।

अचौर्यमाकर्षति रत्नसंचयं

बलावहं ब्रह्मचरित्वमूर्जितम् ॥ २६ ॥

२६. अहिंसनामित्यादि । अहिंसनं, प्राणिहननपरिहरणपरं निकर्म । 'परं
दूरान्यमुख्येषु परोऽरिपरमात्मनोः' इति वैजयन्ती । वैरहरं भवेत्, तत् सत्यं
अमोघवाक्यतां करोति । अचौर्यं-स्तेयरहितत्वं रत्नसञ्चयमाकर्षति । ब्रह्मचरित्व-
मूर्जितं-श्रेष्ठं बलावहं-बलकरणम् ॥

भवस्य पूर्वापरकोटिभाविनो

भवत्यमूर्छाव्रतिनः प्रवेदनम् ।

त्यजन्ति सन्तो मधुमद्यमांसकं

व्रतेषु पुष्टिं^२ विधिवद्विधित्सवः ॥ २७ ॥

२७. भवस्येत्यादि । अमूर्छाव्रतिनः अतिकाङ्क्षारहितस्य पुंसः, पूर्वापर-
कोटिभाविनः—पूर्वश्चापरश्च पूर्वापरौ, तयोः कोटिः—अग्निः । 'अग्निः पाल्यग्नि-
कोटयः' इत्यमरः । तत्र भवितुं शीलमस्यास्तीति भावी, तस्य भाविनः; भवस्य
प्रवेदनं-ज्ञानं भवति । व्रतेषु पुष्टिं विधिवद् विधित्सवः—विधानयुक्तं यथा भवति
तथा विधातुमिच्छवः । सन्तः—मधुमद्यमांसकं—मांसमेव मांसकम् । स्वार्थे कप्
प्रत्ययः । मधु च मद्यं च मांसं च—मधुमद्यमांसकं, त्यजन्ति ॥

विविच्य सम्यक्त्यमुदीरितं मया^३

न तत्परं^४ किञ्चिदिहात्मने हितम् ।

व्रतैर्विहीनोऽपि जनस्तदुद्बहन्^५

न जातु दुःखादिनिवासमृच्छति ॥ २८ ॥

२८. विविच्येत्यादि । मया सम्यक्त्वं, विविच्य—विचार्य उदितं, आत्मने
हितं तत्परं; तस्माद्ब्रतादन्यद् हितं किञ्चिन्न । व्रतैर्विहीनोऽपि जनः तदुद्बहन्
तज्जीवादिपदार्थगोचरश्रद्धानमुद्बहन्, जातु—कदाचित्, दुःखादिनिवासं—नरकं, न
मृच्छति—न गच्छति ॥

१ स्थिरं P. २. 'चरित्रं' P, M. ३. सिद्धि P. ४. तु यत् P.

५ तत्त्वम् M, P. ६. तदुद्बहन् अनो T.

इह व्रतानां तु विपर्ययैर्जनः

प्रविश्य कष्टं भवनाट्यमण्डपम् ।

विधृत्य नानाविधयोनिभूमिकां ^१

परिभ्रमन् क्लेशमुपैति केवलम् ॥ २९ ॥

२९. इहेत्यादि । व्रतानां विपर्ययैः—व्यत्ययैः उपलक्षितो जनः । कष्टं भव-
नाट्यमण्डपं—संसारनर्तनरङ्गस्थानं प्रविश्य, नानाविधयोनिभूमिकां—नानाप्रकार-
योनिप्राणियोनिजनितवद्भूतम् । यथाह धनञ्जयाचार्यो “राघवपाण्डवीये”—

...निरूप्य तस्यां स कुलायभूमिं

योगीव कञ्चित्समयं निनाय । [द्विसंधानकाव्य V. २ (N. S. Edn
1895)] इति । विधृत्य परिभ्रमन्—परिभ्रमणं कुर्वन्, केवलं क्लेशमुपैति ॥

यशोधरस्तज्जमनी च यावुभौ

निहत्य तौ कृत्रिमताम्रचूडकम् ।

भवेषु विभ्रम्य नितान्तदुःखिता-

विमौ तयान्ते वसतोऽथ कुक्कुटौ ॥ ३० ॥

३०. यशोधर इत्यादि । यशोधरः तज्जमनी च यौ उभौ कृत्रिमताम्र
चूडकं निहत्य, भवेषु—जन्मसु, विभ्रम्य—विशेषेण भ्रमणं कृत्वा, नितान्तदुःखितौ,
अथ—अधुना, कुक्कुटौ भूत्वा, तावुभौ, तयान्ते—भवतः समीपे, वसतः—
तिष्ठतः ॥

करोति दुःखं यदि दूरदुःसहं

यधस्तु सङ्कल्पनया विचोष्टितः ।

किमङ्ग साक्षात् किमुतावृतादिभिः

समन्वितोऽसौ यदि सामवायिकैः ॥ ३१ ॥

३१. करोतीत्यादि । सङ्कल्पनया विचोष्टितो यस्तु यदि दूरदुःसहं—दुःखेन
सोढुं शक्यं, दुःसहं । दूरस्थितैरपि दुःसहं, दुःखं करोति । साक्षात् यदि सामवायिकैः—
सहायसहितैः; ‘समवायश्च यो गणः’ इत्यमरः । अवृतादिभिः—अवृतमसत्यं आदौ
येषां तानि अवृतादीनि, तानि कानि ? स्तेयपरदारग्रहविषयमूर्त्नानि । समन्वितोऽसौ
वयः । अङ्ग—भो चण्डकर्मन् । किं दुःखं करोति तत् किमुत—तत्किमुच्यते ॥

विमुञ्च तद्वत्स विहिंसनादिकं
 ममेदमाजीवनमित्यलं धिया ।
 वदन्ति सन्तो हि यदात्मसविद
 हिताहितादानविवर्जन फलम् ॥ ३१ ॥

३१ विमुञ्चेत्यादि । यत् यस्मात् कारणात्, सन्त आत्मसविद -
 आत्मज्ञानिनः, आत्मविचारपरस्य पुत्रः, हिताहितादानविवर्जन-हितस्वीकाराहित
 परिहरण फल वदन्ति । तत्-तस्मात् कारणात् वत्स-भो पुत्र, विहिंसनादिकं विमुञ्च ।
 ममेदमाजीवनमिति धियाऽलम् ॥

इदं वचस्तस्य निशम्य सन्मुने
 स चाददे दृष्टिमणुव्रतोत्तराम् ।
 अनुस्मृतातीतभवौ च कुक्कुटी
 ततो मुदा बुकुशुतुश्च तावुभौ ॥ ३२ ॥

३२ इदमित्यादि । तस्य सन्मुनेरिदं वचं निशम्य स चण्डकर्मा च
 अणुव्रतोत्तरां दृष्टिं सम्यग्दर्शनं जिनमताभिरोचनं, यदाह वीरणन्वी मुनिः-
 चन्द्रप्रभमहाकाव्ये—

ज्ञानमर्यपरिवोधलक्षण
 दर्शनं जिनमताभिरोचनम् ।
 पापकर्मविरतिं स्वभावतः
 कीर्तितं चरितमात्मबोधिभिः ॥ [चन्द्रप्रभकाव्य, VII 50
 (N S Press 2nd Edn) with slight variants]

इति । आददे स्वीकृतवान् । ततोऽनन्तरं अनुस्मृत्या तावुभौ कुक्कुटौ च, मुदा-
 हर्षेण, बुकुशुतु -आक्रोशेन कृतवन्तौ ॥

नृपस्तदानीं धनुषि स्वकोशलं
 मृगीदृशे दर्शयितुं कृतोद्यमः ।
 विविच्य विव्याध निनादबोधिना
 शरेण तौ पञ्जरवासिनौ खगौ ॥ ३३ ॥

३३ नृप इत्यादि । तदानीं मृगीदृशे कुसुमावलीनामधेयकलितार्ये । धनुषि
 स्वकोशलं दर्शयितुं कृतोद्यमो नृपो यशोमतिः, पञ्जरवासिनौ तौ खगौ-ताम्रचूडौ,
 निनादबोधिना-शब्दबोधिना शरेण, विविच्य-पृथक्कृत्य, विव्याध-मारितवान् ॥

विमुक्तयन्तौ व्रतरत्नबन्धुरं

मनः समाधाय तनुः पतत्रिणौ ।

अधत्त गर्भं कुसुमावलीं तदा

मणीं च गूढद्युतिबन्धनौ खनिः ॥ ३५ ॥

३५ विमुक्तेत्यादि । व्रतरत्नबन्धुरं मनः समाधाय व्रतमेव रत्नं व्रतरत्नं, तेन, बन्धुर-मनोहरं, मन-चेतः, समाधाय-समाधानमुपशमं कृत्वा, तनु-शरीरं, विमुक्तयन्तौ तौ पतत्रिणौ । तदा कुसुमावलीं गर्भं अधत्त । कथमिव ? खनि-रत्नजननभूमिः । 'खनिं क्षियामाकरं स्यादि'त्यमरः । गूढद्युतिबन्धनौ-गुप्तकान्तिबन्धनौ, मणीव, 'मणीशङ्कीनां च' (का. सू. I ६३) इति सूत्रेण च विकल्पतया सन्धिः । यदाह हर्षकविः नैषधे—

स्फुणोत्पलाम्यामलिदम्पतीव तद-

विलोचनाभ्यां कुचकुटुमलाशया ।

निपत्य बिन्दु इदि कज्जलाविलौ

मणीव नीता तरले विलेसतु ॥ (IX 8० N S Edn)

असूत सा तौ तनयौ तयोः पुमान्

यशोधरचन्द्रमतीं तु कन्यका ।

अवर्धिपातां विभुतत्प्रभानिभौ

जनस्य नित्यं नयनामृतायितौ ॥ ३६ ॥

३६ असूतेत्यादि । सा कुसुमावली यौ तनयौ असूत सुपुत्रे, तयोर्मध्ये यशोधरं पुमान् । चन्द्रमतीं कन्यका । विभुतत्प्रभानिभौ-विभुश्चन्द्रः, तस्य चन्द्रमसः प्रभा चन्द्रिका, विभुर्नारायणः तस्य प्रभा लक्ष्मी । 'पद्मा श्रीं कमला प्रभा' इति वैजयन्ती । 'विभुर्विष्णोः चन्द्रमसि' इत्यमरः । तयोः चन्द्रिकयोः नारायणलक्ष्म्योः, तयोः निभौ, जनस्य नियं नयनामृतायितौ-नयनयोरमृतं वदाचारितौ सन्तौ, अवर्धिपातां-प्रवर्धमानौ बभूवतु ॥

विभक्तं बाल्ये ययासि प्रकुचता-

रुदान्तविद्यासु परिश्रमं तथा ।

नृपो धनान्ते नियमस्थितं मुनिं

निरूपयन्नेव ययौ मृगाटवीम् ॥ ३७ ॥

३७ विभक्तेत्यादि । बाल्ये विभक्तं-विभजितं विभजनेन रहितं, त्यक्तं, बाल्य-शिशुत्वं, यत्र-यस्मिन् वयासि । तयोः यशोधरचन्द्रमत्योः, उदात्तं

विद्यासु-अधिकराजविद्यासु, विद्या. का ? आन्वीक्षिकी त्रयी वार्ता दण्डनीतिरिति चतस्रो राजविद्या, तासु । परिश्रमं कुर्वतोऽस्सतो । 'पष्ठी चानादर' (शा. व्या सू I iii 183) इति सूत्रेण सत्यर्थे पष्ठी भवति । यदाह वीरणन्दी मुनि "चन्द्रमभमहाकाव्ये"—

गृहागतं तं मदमूढमानसो

जनस्य हाहेति रवेण पश्यत ।

तथा समास्फालयति स्म भूतले

यथा स सर्वावयवैर्ययुज्यत ॥

इति । नृपोऽपि यशोमति, वनान्ते-वनमध्ये, 'अन्तो नाशावसाने च मध्ये पूर्वनिरन्तरे' इति विश्वप्रकाश । नियमस्थितं मुनिं निरूपयन्नेव-विलोकयन्नेव मृगाटवीं ययौ ॥

ततो मृगाणामनवाप्य हिंसनं

निवर्तमानो यदनेन शुष्यता ।

मृगव्यविघ्नाऽयमिति कुधा मुना-

यमोचयत्पञ्चशतीं स शीवनीम् ॥ ३८ ॥

३८ तत इत्यादि । ततस्तत्र वने । मृगाणां हिंसनं अनवाप्य शुष्यता यदनेन निवर्तमानस्य यशोमते, अयं मुनिः दुरात्मा नावलोकनीयः न, यतो मृगायस्य विघ्नो बभूव-आखेटनस्य प्रत्यूहः, 'विघ्नोऽन्तरायः' प्रत्यूहः, 'आखेटनं मृगव्यं स्याद' (?)—उभयत्राप्यमरः । इति कृत्वा, मुनौ पञ्चशतीं शीवनीं-शुनां समूहं शीवनीं, तथोक्ता । 'स्थूलद्वुरयुवहस्वक्षिप्रक्षुद्रस्य ल्वादेरे-द्धेक' (शा. व्या सू II iii 56) इति सूत्रेण शब्दस्य वकारस्यो कारादेशः, तस्मादणि । मुनौ सुदत्ताचार्ये, अमोचयत् मोचयति स्म ॥

तपःप्रभावात्तमनिघ्नतीं पुनः-

विलोक्य तां तत्र विवृद्धमत्सरम् ।

स्वदृष्टार्हिसां कलयन्तमागतौ

वणिक्तुं कल्याणसुहृत्प्रसङ्गत ॥ ३९ ॥

३९ तप इत्यादि । तपःप्रभावात् मुनिमनिघ्नतीं-आवाधाकारिणीं तां सारमेयसहर्तिं, विलोक्य तत्र मुनौ, विवृद्धमत्सरः-प्रवर्धमानमन्युः, 'अन्याभि-

वृद्धयसहनेऽभये मन्त्रे तु मत्सरः' इति विश्वप्रकाशः । स्वहस्ताहिंसां-स्वस्य हस्तः करः; 'हस्तौ तु पाणिनक्षत्रे' इत्यमरः । तेन हिंसां कलयन्तं-मन्यमानं; यशोमतिं प्रसङ्गतः-ग्रामान्तरव्यवहारतः, कान्तारं संगच्छन् कल्याणमुद्धत्-कल्याणनामधेयमित्रं वणिक् श्रेष्ठी श्रेष्ठः, आगतः-स्वयमेवाययौ ॥

उपद्रवं तस्य मुनेर्विलोकय-
 घयोचदेवं स तद्वा यशोमातिम् ।
 महामुनी देव नमस्क्रियोचिते
 किमीदृशं कर्तुमिह त्वमर्हसि ॥ ४० ॥

४०. उपद्रवमित्यादि । तदा तस्य मुनेरुपद्रवं-बाधां विलोकयन् स वाणिगेव यशोमतिं राजानमवोचत् । देव-भो राजन्, त्वमिह नमस्क्रियोचिते-नमस्कारार्हं, महामुनौ-सुदृताचार्ये, ईदृशमर्कतर्क्यं कर्तुमर्हसि किम् ॥

दुरीहितं किञ्च यद्व्य तत्परं
 तदेव मुष्णाति भवे भवे शिवम् ।
 मनस्तु नित्यं तपसि स्थिरं वह-
 अजप्यशक्तिः शतयज्वनोऽप्ययम् ॥ ४१ ॥

४१. दुरीहितमित्यादि । किञ्च विशेषोऽस्ति । अत्र-मुनौ तव यद्व दुरितमस्ति, तदेव भवे भवे-जन्मानि जन्मानि, परं-अधिकं शिवं-कल्याणं । 'श्वःश्रेयसं शिवं भद्रं कल्याणं मङ्गलं शुभं' इत्यमरः । मुष्णाति-अपहरति । तपसि नित्यं स्थिरं यथा भवति तथा मनो बहस्यं मुनिः शतयज्वनोऽपि शतमल-स्यापि, अजप्यशक्तिः-जेतुं शक्त्वा जप्या; न जप्या अजप्या; अजप्या शक्ति-र्यस्य सः असावजप्यशक्तिः ॥

अहर्षणोऽप्येष करोत्यनुग्रहं
 विनिग्रहायैव भवत्यकोपनः ।
 अनारतं ज्ञानसमाहितात्मना-
 मलोकसामान्यामिदं हि चेष्टितम् ॥ ४२ ॥

४२. अहर्षण इत्यादि । एष मुनिः अहर्षणोऽपि-यागरहितोऽपि अनुग्रहं-दयां, सकलपाणिषु करोति । एषः अकोपनः सन् विनिग्रहाय-विषयनियमनाय भवति । तथाहि, अनारतं-अनवरतं ज्ञानसमाहितात्मनां-ज्ञानेन समाहितो गोप्यात्मा यत्नो

येषां ते तेषां मुनीनां इदं चेष्टितमलोकसामान्यं—न लोकः, अलोकः, जनः, 'लोकस्तु भुवने जने' इत्यमरः । समानस्य भावः सामान्यम् । जनवर्तनातिक्रान्तमिति यावत् ॥

ततोऽस्य भक्त्या प्रणिपत्य पादयो—
गृहाण याचं कृतदोषशोधनीम्^१ ।
प्ररोचते तुम्यमिदं हि मद्बचो
न चेद्धस्तादवपातुमिच्छसि ॥ ४३ ॥

४३. तत इत्यादि । ततस्तस्मात्कारणात् । भो राजन्, त्वमस्य मुनेः पादयोर्भक्त्या प्रणम्य, कृतदोषशोधनीं—विरचितपापपरिहारिणीं अस्य सुदत्ताचार्यस्य याचं भारतीं, गृहाण—स्वीकुरु । इदं मद्बचः तुम्यं न रोचते चेत्, 'यस्मै देवे'ति सूत्रेण चतुर्थी । त्वमधस्तादधोलोकं नरकमवपातुं—गन्तुमिच्छसि ॥

नृपस्तु तं प्रत्यवदत्कथं त्विमं
नमेयमस्नानतनुं मलीमसम् ।
कुलेन^२ कोऽस्माविति निर्णयादृते
वने भृगव्यस्य च विघ्नकारिणम् ॥ ४४ ॥

४४. नृप इत्यादि । नृपः तं वणिजं प्रति अवदत् । अस्नानतनुं—स्नान-रहितशरीरं, मलीमसं—स्नानरहितत्वादङ्गे मलधारिणं कथं नमेयं—नमनस्य योग्यो नमेयः, कथं केन प्रकारेण नमेयः, तं । कुलेन—वंशेन असौ कः इति निर्णयात्—निश्चयात् ऋते । 'समौ निर्णयनिश्चयौ' इत्यमरः । वने भृगव्यस्य—आखेटनस्य विघ्नकारणं—प्रत्यूहहेतुं इमं पापिनं किमर्थं वर्णयसि केन प्रकारेणापि नमनायोग्यमिति यावत् ॥

वणिक्त्वयादीदयमेव सर्वदा
शुचिः सदाचारनिरुद्धकिल्बिषः ।
जलेन शुद्धिस्त्वपवित्रचेतसां
पुरीषमुष्ट्रैर्वहिरम्बुमार्जनम् ॥ ४५ ॥

४५. वणिगित्यादि । वणिक् कल्याणामित्रं राजानमित्यवादीत् । सदाचार-निरुद्धकिल्बिषः—सदाचारेण—प्रशस्तचारित्र्येण निरुद्धं किल्बिषं पापं येन स तयोक्तः । 'अस्त्री पङ्कं पुमान् पाप्मा पापाकिल्बिषकल्मषम्' इत्यमरः । अयं सुदत्ता-

चार्यः सर्वदा शुचिः; तथाहि—अपवित्रचेतसां—पवित्रेतरचित्तानां; ‘पवित्रः प्रयतः
पूतः’ इत्यमरः । जलेन शुद्धिः तु नीरस्नानमिति । पुरीषमुष्टेः—वर्चोनिचितमुष्टेः;
‘पुरीषं गूथवर्चस्कम्’ इत्यमरः । बहिरम्बुमार्जनं—बहिरुदकप्रक्षालनमिव । यदाह
महाभारते व्यासः—

आत्मा नदी संयमतोयपूर्णा
सत्यावहा शीलतटा दयोर्मिः ।
तत्राभिषेकं कुरु पाण्डुपुत्र
न वारिणा शुष्यति चान्तरात्मा ॥

इति । तथा चाह कविराक्षसः—

दिजेन्द्रो वा कलाढ्यो वा कामकारी भवन् सदा ।
नित्यं निमज्जन्नप्यन्वौ नान्तःशुद्धो भवत्यलम् ॥

इति ॥

कुलेन गङ्गोऽयमनङ्गनिर्जयी
चिरं कलिङ्गेष्वधिरूढविक्रमः ।
सुदत्तनामा पुनरद्य तप्यते
तपः कुतोऽप्युद्धूतेभोगलालसः ॥ ४६ ॥

४६. कुलेनेत्यादि । अनङ्गनिर्जयी अयं मुनिः, कुलेन—अन्वयेन, गङ्गः—
गङ्गवंशः, इक्ष्वाकुवंशवत् प्रसिद्धियुक्तः । चिरं भृशं कलिङ्गेषु कलिङ्गनाम-
धेयदेशराजत्वे तत्राधिरूढविक्रमः । कुतोऽपि अकस्मात् जातवैराग्यात् उद्धूतभोग-
लालसः—परिहृतस्रक्चन्दनवनितात्रिकादृक्षः, ‘कामोऽभिलाषस्तर्षश्च सोऽत्यर्थं
लालसा द्वयो’ रित्यमरः । सुदत्तनामासौ पुनरद्य तपस्तप्यते । तपस्तपसीति धातुः । तपेः
कर्तरि कर्मवत् कार्यं भवति । कर्मत्वावगादि । तप्यते तपोसि धीरः करोतीत्यर्थः ॥

शृगव्यलीलाविनिघातकारणं^१
यदात्य^२ देव त्वममुं^३ तथैव तत् ।
अमुष्य धर्मप्रकृतेः प्रभावतो
वने न पापं हिरेह प्रवर्तते ॥ ४७ ॥

४७. शृगव्येत्यादि । देव, भो राजन्, अमुं मुनिं शृगव्यलीलाविनिघात-
कारणं, यदात्य—यद् वपि, तत् तथैव । धर्मप्रकृतेः धर्मप्रधानस्य, ‘प्रधानं प्रकृतिः

१. ‘प्युज्जित’ M, P. २. ‘वित्तिपात’ P. ३. कारिणं M, P. ४. यदाह P.
५. त्वमिमं M, P.

स्त्रियां' इत्यमरः । अमुष्य मुनेः प्रभावतः सामर्थ्यादिह घने पापद्धिः—मृगव्यं;
'आखेटनं मृगव्यं स्यात् पापद्धिर्मृगया स्त्रियां' इति विश्वः । न प्रवर्तते—न भवति ॥

सुहृद्वचस्तत्परिभाव्य भूपति—

स्तमादरेण प्रणनाम पादयोः ।

अमन्यतेवं शिरसीनमर्चयन्

करोमि सद्यः परिशुद्धिमागसः ॥ ४८ ॥

४८. सुहृदित्यादि । भूपतिः सुहृद्वचः परिभाव्य, आदरेण तममुं पादयोः
प्रणनाम । सद्यः, शिरसा—स्वकीयकरवालविदारितस्वमस्तकेन, एनं मुनिमर्चयन्,
आगसः—निजापराधस्य परिशुद्धिं करोमि इति मनस्यमन्यत ॥

मुनिश्च राज्ञः स्वाशिरश्चिकर्तिषो—

निवार्य हस्तेन हृद्विष्यमब्रवीत् ।

सविस्मयस्तं समपृच्छदादरा—

पितामहादेर्गतिमुर्वरापतिः ॥ ४९ ॥

४९. मुनिरित्यादि । मुनिश्च, स्वाशिरश्चिकर्तिषोः—स्वकीयमस्तकविद्वलन-
करणकामस्य राज्ञः हृदिस्थं—अलुक्समासः 'हृत्स्वसप्तम्या' इति । हृद्विष्यतं
उद्योगं कृत्यं हस्तेन निवार्य अब्रवीत् । सविस्मयः उर्वरापतिः आदरात्
पितामहादेर्गतिं अपृच्छत्—पप्रच्छ ॥

ततोऽवधिज्ञाननिरूपितं मुनि—

यथावदाख्यन्तृपतेर्मनीषितम् ।

पितामहस्ते तपसा स पञ्चमा—

त्परं नृपः स्वर्गमगच्छदूर्जितम् ॥ ५० ॥

५०. तत इत्यादि । ततोऽनन्तरं मुनिः सुदत्ताचार्यः अवधिज्ञाननिरूपितं
अवधिज्ञानेन उदीरितं नृपतेर्मनीषितं यथावदाख्यत्—अब्रवीत् । तत्कथम् । भो
राजन्, ते तव पितामहः—पितृपिता, 'पितामहः पितृपिता' इत्यमरः । यशोघः
तपसा तपोवलेन पञ्चमात् ब्रह्मकल्पात् परमन्यं ब्रह्मोत्तरमिति ऊर्जितं—श्रेष्ठं स्वर्ग-
मगच्छत् । ब्रह्मोत्तरमिति यथं नाकमुपगतवान् ।

स तत्र दिव्यामरणीर्विभूषितो
नवोदितादित्यनिभश्च तेजसा ।
सुखानि देवीनिवहेन निर्विश-
न्ननूनकामो रमते दिवानिशम् ॥ ५१ ॥

५१. स इत्यादि । तत्र षष्ठ्यर्थे दिव्यामरणीर्विभूषित, तेजसा च नवोदितादित्यनिभः देवीनिवहेन साकं सुखानिर्विशन् अनुभवन्, अनूनकाम- सन् दिवानिशं-अनवरत रमते ।

विप्रेण हत्या निजमेव यल्लभं
तवापि माता व्यजनिष्ट कुण्डिनी ।
मृतापि^१ सा दुर्गतिमभ्युपेयुषी
सुदुःखिता सीदति वत्स पञ्चमीम् ॥ ५२ ॥

५२. विप्रेणेत्यादि । राजन्, तव मातापि निजवल्लभमेव यशोधर, विप्रेण- गरलेन हत्वा अष्टवङ्कसयोगात् कुण्डिनी अजनिष्ट-अजनि । दीपजनघुषेत्यादि- सूत्रेण लुङ् । तदुपरि मृता सा अमृतमती, भो वत्स, पञ्चमीं धूमप्रभां दुर्गतिमभ्यु- पेयुषी सती सुदुःखिता भूत्वा सीदति, क्लिभाति ।

यशोधरस्ते जनकं पतत्रिण
निहत्य तद्दोषवशेन कुत्रिमम् ।
बभूव केकी शललोऽथ मीनक-
श्छागो द्विवारं कमतश्च कुक्कुट ॥ ५३ ॥

५३. यशोधर इत्यादि । भो राजन्, ते तव जनको यशोधर कुत्रिमं पतत्रिण निहत्य, शालिपिष्टमय कुक्कुटं निहिष्य, तद्दोषवशेन प्रथमं केकी-मयूरो बभूव । अथ-अनन्तर, शललो-शल्यको बभूव । तदुपरि मीनकः लोहिताक्षनामधेय वारीणि बभूव । द्विवारं-द्विप्रकारेण, छागः-वस्तकः बभूव, कमतश्च कुक्कुटो बभूव

यशोघसूनोर्जननीं रुमादभू-
दनल्पदुःखा तत एव दोषतः ।
ससारमेयो भुजगश्च नक्रक-
श्छागाङ्गना सा महिषोऽथ कुक्कुटी^२ ॥ ५४ ॥

५४. यशोघ इत्यादि । यशोघसूनोः यशोधरस्य जननी चन्द्रमती तत एव दोषतः तस्मात् कृतकुक्कुटहननसम्भूतभूद्विषात् । अनल्पदुःखा सती ससारमेयो

यः सारमेयेण रात्रिजागरेण सहितो भुजगोऽभूत् । प्रथमं कुक्कुरो बभूव । तदुपरि
कृष्णसर्पाजनि । तदूर्ध्वं नक्रकः शिशुमारोऽभूत् । तदुपरि छायाङ्गना, बर्करयोषिद
भूत् । क्रमशो महिषो लुलायोऽजनि । अथ—अनन्तरं कुक्कुटी चाभूत् ।

ततो वनान्ते भवता निपातितौ
धनुर्भूता भूमिषु शब्दवेधिना ।
विमृत्यु' शुद्ध्या कृकचाकुनन्दना—
विमावभूतां कुसुमावलीसुतौ ॥ ५५ ॥

५५. तत इत्यादि । भो भूमिषु, धनुर्भूता—कोदण्डधारिणा भवता शब्द-
वेधिना वाणेन निपातितौ क्षतौ, कृकचाकुनन्दनौ—ताम्रचूडपुत्रौ । शुद्ध्या—मुनि-
निरूपितसद्वर्मश्रवणानुरागपरिणामेन विमृत्यु—मरण प्राप्य, इमौ कुसुमावलीसुताव-
भूताम् ॥

इति स्वसंकल्पनयापि हिंसया'
निशम्य' घोरं भवविभ्रमं पितुः ।
वृषः स भीतो बहुजीवघाततो
व्यधत्त वैराग्यरसाधिकं मनः ॥ ५६ ॥

५६ इतीत्यादि । वृषो यशोमतिः स्वसंकल्पनया हिंसया, पितु'—जनकस्य,
घोर—भीष्म, भवविभ्रम—ससारभ्रमण, निशम्य—श्रुत्वा, बहुजीवघाततः भीतो भूत्वा,
मन—चेतः, वैराग्यरसाधिक—विरागस्य भावो वैराग्य तस्मिन् । रसो धैर्य 'शृङ्गारादौ
विषे धीर्ये गुणे रामे द्रवे रसः' इत्यमर । तेनाधिक व्यधत्त—अकरोत् ।

तदीयपुत्रावपि तत्क्षणे' गतौ
मुनीश्वरे वक्तारि तद्भवक्रमम् ।
विभक्तमन्वस्मरतामपि स्वयं
प्रबोधकप्रायमवा खलु स्मृति ॥ ५७ ॥

५७. तदीयेत्यादि । मुनीश तद्भवक्रमं तयोर्यशोधरचन्द्रमृत्योः भवः
जनन, तस्य क्रमं वक्तारि सति तत्क्षणे गतौ—तदैव समागतौ । तदीयपुत्रौ—
यशोमतिपुत्रौ । अभयप्रत्यभयरुचिकुमारौ विभक्तं पृथक् पृथक् स्वयमप्यन्व
स्मरतां—अनुस्मरतः । तथा हि—स्मृतिः स्मरण, प्रबोधकप्रायमवा हि—ज्ञातृजन-
प्रतिबोधनात् प्रचुरभवा हि ॥

ततश्च निर्वेगपरो नराधिपो

नराधिनाथैर्बहुभिः समन्वितः ।

विमुच्य राज्यं तनये तपोऽग्रही-

द्वणिकच कल्याणसुहृन्महामतिः ॥ ५८ ॥

५८. तत इत्यादि । ततोऽनन्तरं निर्वेगपरो बैराग्यतत्परः नराधिपः-

यशोमतिः तनये; अभयरुचिकुमारे राज्यं विमुच्य-निक्षिप्य, बहुभिः नराधिनाथैः

सहितः समन्वितः भूत्वा सुदत्ताचार्यसमीपे तपोऽग्रहीत् । महामतिः तत्त्वा-

लोकनचतुरमतिः वणिकश्रेष्ठी श्रेष्ठः कल्याणसुहृत्-कल्याणमित्रं तु तपोऽग्रहीत् ।

जीवनदीक्षां जग्राह ॥

पितुस्तपोविघ्नभयात्तदात्मज-

स्तदा गृहीतं^१ नरनाथवैभवम् ।

विरक्तचेता विषयेषु दत्तचा-

न्यशोधराख्याय निजानुजन्मने ॥ ५९ ॥

५९. पितुरित्यादि । तदात्मजः यशोमतेः सुतोऽभयरुचिकुमारः पितुः

यशोमतेः तपोविघ्नभयात्-तपसः अन्तरायभयात्, तदा गृहीतं कर्मभूतं नरनाथ-

वैभवं विषयेषु विरक्तचेता भूत्वा यशोधराख्यानिजानुजन्मने-स्वकीयानुजाय, दत्तवान्

-यच्छति स्म ॥

ततो भगिन्या सह मुक्तमोहया

सुदत्तमासाद्य महामुनीश्वरम् ।

त्यजन् परित्यज्य निन्दया^२ धिया

विमोक्षविद्यासु गणैरशिक्ष्यत^३ ॥ ६० ॥

६०. तत इत्यादि । ततोऽनन्तरं अभयरुचिकुमारः मुक्तमोहया भगिन्या-

स्वस्रा, अभयमत्या सह सुदत्तमासाद्य, अनिन्दया धिया परित्यज्य-परिग्रहं, परि-

त्यजन् विमोक्षविद्यासु-निःश्रेयसानिमित्ततत्त्वविद्यासु । गणैः-जिनमुनिसमुदायैः

अशिक्ष्यत-^४ 'शिक्ष विप्रोपादाने' इति घातौ कर्मणि लङ् ॥

१. 'ग्रहीत्' T. २. 'मनिन्दितो P; -'ममन्दया M. ३. 'गणै' M, T, P.

४. 'रशिक्ष्यत P.

इत्थं यौ नृपतनयौ यशोमतीयौ

कान्तारे गुरुचरणानुपासिपाताम् ।

आवां तावभयरुचिं तयोस्तु नाम्ना

मामुच्चैरभयमतीमिमां वदन्ति ॥ ६१ ॥

६१. इत्थमित्यादि । यशोमतीयौ—यशोमतीसम्बन्धिनी । ‘दोः छः’

(शा. व्या. सू. I, III, 26) इति सूत्रेण सम्बन्धार्ये उपत्ययः । इमौ तनयौ राजकुमारौ यौ कान्तारे गुरुचरणौ सुदत्ताचार्यपादौ उपासिपातां उपासनां चक्रतुः । ‘शासु अनुशिष्टौ’ इति धातौ लुङ् । तावावां तयोस्तु नाम्ना मामुच्चैः अभयरुचिं वदन्ति । इमां अभयमतीं वदन्ति ॥

अथ ते नगरतो बहिर्वने

मारिदत्त वसतो महामुनेः ।

भिक्षणाय नियमादिहागता-

ग्रहणीष्वहि तु चण्डकर्मणा ॥ ६२ ॥

६२. अद्येत्यादि । भो मारिदत्त, ते तव नगरतो बहिर्वने नगरात् बहिःस्थित-

वने ‘गिरिनद्यादीनामि’ति णत्वम् । वसतः—संतिष्ठमानस्य, महामुनेः सुदत्ता-
चार्यस्य नियमात्—नियोगादिह पुरे भिक्षणाय—आहाराय आगतौ आवां । चण्ड-
कर्मणा त्वग्रहणीष्वहि । स्वीकृतवन्तौ । ग्रह उपादाने इति धातौ लुङि उत्तमपुरुष-
द्विवचनम् ॥

संकल्पहिंसाजनितं तु घोरं

मयेषु दुःखं तदिदं स्मरन्ती ।

विमुच्य बाल्येऽपि विभूतिमिद्धा-

मास्तां हि शिष्यौ मुनिपुङ्गवस्य ॥ ६३ ॥

६३. संकल्पेत्यादि । संकल्पहिंसाजनितं मयेषु—जन्मसु, घोरं—भयंकरं

‘तदिदं दुःखं तौ अभयमत्यभयरुचिकुमारौ बाल्ये शिशुत्वेऽपि, इद्धां—उज्ज्वलां,
विभूतिं—संपदं, विमुच्य—न्यतूना, मुनिपुङ्गवस्य—सुदत्ताचार्यस्य शिष्यावन्तेवासिनौ ।
आस्तां हि । अभवतां सलु । ‘अस भुवि’ धातौ लङ् परस्मैपदद्विवचनम् ॥

क कृत्रिमपतत्रिणो वधविधि क तद्दु सह
भवभ्रमणमावयोरिति मन परीतापिनी ।

जिघासुमिह जीवराशिमधुना मवन्त पुन

विलोक्य कृतविस्मयो कृतकूपी च वर्तावहे ॥ ६४ ॥

६४ केत्यादि । कृत्रिमपतत्रिण कृतकृताग्रचूडस्य वधविधि क्व, आवयो दुस्सह भवभ्रमण क्व इति मन परीतापिनी, नहि वृत्तिवृषिष्यधिसहित निरुचि क्वौ तिकारकस्य'ति सूत्रेण (शा व्या सू II ॥ ५०) श्रव्यरूपोपसर्गस्य वा दीर्घ । अधुना-इदानीं, जीवराशि तिरश्चां निचय, जिघासु हन्तुमिच्छु भवन्त त्वां विलोक्य कृतविस्मयो आवा कृतकूपौ सन्तौ, वर्तावहे सतिष्ठावहे ॥

§ तदुक्तमाकर्ण्य तु चण्डमारी

विलोक्यमाना सह पौरवर्ग ।

अवेत्य तौ स्वस्य च भ गिनेयी

स मारिदत्तो वृपतिर्जहर्ष ॥ ६५ ॥

६५ तदुक्तमित्याह । चण्डमारी पौरवर्गैस्सह पुरजनसन्दोहैस्साक, तदुक्त-तस्य अभयरुचिकुमारस्य, उक्त-वचन । 'उक्त भाषितमुदित चर्चितमाख्यात मभिहित लपितम्' इत्यमर । आकर्ण्य श्रुत्वा । पुरजनसचयैर्विलोक्यमाना सती, जहर्ष-हृष्टवती, स मारिदत्तो वृपतिश्च तावभयस्तपभयरुचिकुमारौ स्वस्य भागिनेया-ववेत्य स्वसृपुत्राविति विज्ञाय, जहर्ष-हर्ष कृतवान् ॥

विरक्तिमासाद्य^१ तु चण्डमारी

विलोक्यमाना वपुषा जनीधै ।

ननाम युग्म वधदुःखभीरु

स्तदाज्ञयासादितं शुद्धदृष्टि ॥ ६६ ॥

६६ विरक्तिमित्यादि । वधदुःखभीरु - बहुप्राणि, हिसनसज्जातदुःखान्दीता चण्डमारी, जनीधै विलोक्यमाना, वपुषा चरणयुगलचलनकरणपरिणतशरीरेणाप-लक्षिता भूत्वा, अभयरुचिकुमारचरणसमीप स्वयमेव गत्वा, तदाज्ञया तस्य कुमार-

§ This verse as such is not found in any of the MSS. Some of the lines are found repeated however, with slight changes, in the next two verses

१ तदुक्तिमाकर्ण्य P, तदुक्तमाकर्ण्य L.

२ 'यादित P

स्यादेशेन, आसादितशुद्धदृष्टिः—स्वीकृतसम्पददर्शनवती युग्मं—वर्णिद्वयं, ननाम-
नमति स्म ॥

पूजयन्तु शुचिभिः कुसुमाद्यै-
र्मामितःप्रभृति मत्पदभक्ताः ।

कुर्वन्तस्तु वधमत्र कुटुम्बं
नश्यतीत्यभिनिवेद्य तिरोऽभूत् ॥ ६७ ॥

६७. पूजयत्यादि । मत्पदभक्ताः—मम पदयोः भक्ताः, इतः प्रभृति—इत ऊर्ध्व मां कुसुमाद्यैः कुसुमाक्षतजलगन्धदीपधूपबलिफलैः पूजयन्तु । अत्र—मयि निमित्ते ‘निमित्तात्कर्मणि’ इति सूत्रेण (का. सू. I ४२५) सप्तमी । वधं कुर्वन्तः पुंसः कुटुम्बं नश्यतीति अभिनिवेद्य—अभितो ज्ञापयित्वा, ज्ञापं कृत्वा वा । ‘ज्ञापस्त्व-भिनिवेदनम्’ इति विश्वः । तिरोऽभूत्—तिरोदधे ॥

अपि च कुसुमदत्ते पुत्रवर्ये स्वराज्यं
विषयसुखविरक्तो मारिदत्तो विधाय ॥

वनगतमथ ताभ्यां श्रीसुदत्तं प्रपन्नो
निरुपमविनयध्रीः संयमित्वं प्रपेदे ॥ ६८ ॥

६८. अपि चेत्यादि । विरक्तः—बहुजीवहिंसनभयात् वैराग्ययुतः मारिदत्तः कुसुमदत्ते पुत्रवर्ये स्वराज्यं, निधाय—कृत्वा, अथ—अनन्तरं, वनगतं श्रीसुदत्तं वनमध्यावतिष्ठमानं श्रीसुदत्ताचार्यं, ताभ्यां वर्णिद्वयेन सार्धं प्रपन्नः—संप्राप्तो, मारिदत्तः निरुपमविनयध्रीः भूत्वा संयमित्वं—मुनेः प्रसन्नतयान्तेवासित्वं प्रपेदे—प्राप्तः । इदं मालिनीवृत्तम् ।

विद्यामधीत्य सुचिरं गुरुसंनिधाने
तप्त्वा तपश्च बहिरन्तरिति द्विभेदम् ।

त्यक्त्वा समाधिविधिना तनुमायुरन्ते
देवोऽभवत्स धृपतिस्त्रिदिवे तृतीये ॥ ६९ ॥

६९. विद्यामित्यादि । धृपतिर्मारिदत्तनामधेयो मुनिः, गुरुसंनिधाने—सुदत्ताचार्यसमीपे विद्यां—तत्त्वावलोकनादिचतुरविधां सुचिरमधीत्य । बहिरन्तरिति द्विभेदं तपश्च तप्त्वा—कृत्वा । आयुरन्ते—आयुषोऽवसाने, समाधिविधिना संन्यसन-विधानेन तनुं शरीरं त्यक्त्वा तृतीये त्रिदिवे स्वर्गे, देवोऽभूत् । इदं वृत्तं वसन्त-तिलकाभिधानम् ॥

१. After this, T and P have a verse 67 consisting of *ab*, viz., देव्या तपोर्चनया तथैव । चिन्तयमाणः तत् पौरुषं, and *cd* being same as 65 *cd* २. निधाय P.

अल्पं निजायुष्यमवेत्य तौ च'
 तपश्चरित्वा यमलो यथोक्तम् ।
 योगेन निर्मुच्य शरीरबन्ध-
 मीशानकल्पेऽनिमिषावभूताम् ॥ ७० ॥

७०. अल्पमित्यादि । तौ यमौ—तद्वर्णिद्वयं, निजायुष्यमल्पमवेत्य, यथोक्तं—
 आगमोक्तिमनतिक्रम्य, तपश्चरित्वा—रचयित्वा, योगेन—ध्यानेन, 'योगः संनहनो-
 पायध्यानसंगतियुक्तिषु' इत्यमरः । शरीरबन्धं निर्मुच्य—त्यक्त्वा ईशानकल्पे—
 द्वितीयनाके, अनिमिषौ—देवौ, 'अमरोऽनिमिषः सुरः' इति विश्वः । अभूतां—
 सञ्जातो । इयमिन्द्रवज्रा ॥

अमरवनितामारस्मेरावलोकनगोचरं
 तरुणतरणिच्छायाचोरं चिरं' दधतौ वपुः ।
 विषमभवनिःसारीकर्तुर्मुनेः स्मरणावहौ
 परमसुखिनौ रेमते तौ सुरावसथस्थितौ ॥ ७१ ॥

७१. अमरेत्यादि । अमरवनितामारस्मेरावलोकनगोचरं—अमरवनितानां,
 मारात्—कामात् सञ्जातं स्मेरावलोकनं, तस्य गोचरं—विषयं, तरुणतरणिच्छाया-
 चोरं—तरुणश्चासौ तरणिश्च तरुणतरणिः, तस्य छाया—कान्तिः; 'छाया सूर्यप्रिया
 कान्ति' इत्यमरः; कान्तेश्चोरं—स्तेयं, वपुः—शरीरं चिरं दधतौ । विषमभव-
 निःसारीकर्तुः—विषमश्चासौ भवश्च विषमभवस्तम् । निस्सारीकर्तुः—अनिस्सारं
 निस्सारं करोतीति निस्सारीकर्ता, तस्य मुनेः सुदत्ताचार्यस्य स्मरणावहौ—स्मृतिं
 कुर्वन्तौ । 'स्मृत्यर्थकर्मणि' इति सूत्रेण (का. व्या. सू. II iv. 39) कर्मणि षष्ठी ।
 परमसुखिनौ, सुरावसथस्थितौ—सुराणाभावसथः सदनम् । 'वसत्यावसथावासः'
 इति धनंजयः । तन स्थितौ तौ देवौ । रेमते—रमणं चक्रतुः । इदं हरिणीवृत्तम् ॥

स्वर्गाधिरोहमवधार्य तयोः सुदत्ता-
 द्यौधेयभूतलपतेऽथ तपोबलेन ।
 तद्विप्रयोगजनितं प्रविमुच्य शोकं
 प्रीतिं यशोधरनृपः परमां जगाम ॥ ७२ ॥

७२. स्वर्गेत्यादि । यशोधरनृपः सुदत्ताचार्यात् तयोरभयमत्यभयरुचि-
 मुन्योः, द्यौधेयभूतलपतेर्मादिदत्तमुनेश्च तपोबलेन स्वर्गाधिरोहमवधार्य—निश्चित्य, तद्वि-
 प्रयोगजनितं—तेषां विप्रयोगसंभूतं शोकं शुचं प्रविमुच्य—त्यक्त्वा, परमां प्रीतिं जगाम !
 इयमपि वसन्ततिलका ॥

गुरुषु विनयवृत्तिं धन्वपुं प्रेमबन्धं

रिपुषु करकृपाणं दर्शयन्नाहवेपु ।

अधिगतनयसिन्धुः सत्यसन्धः स राजा

रणमुखजयसिंहो राज्यलक्ष्मीं वभार ॥ ७३ ॥

७३. गुरुप्रित्यादि । गुरुषु विनयवृत्तिं दर्शयन्, धन्वपु-शातिषु प्रेमबन्धं दर्शयन्, आहवेपु-युद्धेषु 'सङ्ग्रामाभ्यागमाहवाः' इत्यमरः । रिपुषु परिपान्थिषु निमित्तेषु सत्सु । 'निमित्तात्कर्मणी'ति सूत्रेण (का. सू. I. ४२५) सप्तमी । करकृपाणं करतलकलितसङ्गं दर्शयन् । अधिगतनयसिन्धुः-प्राप्तनीतिसमुद्रः, सत्यसन्धः सत्यप्रतिज्ञावान् । 'सन्धा प्रतिज्ञा मर्यादा'इत्यमरः । रणमुखजयसिंहः-रणमुखजयसिंहस्य परनामवेयविराजमानः स राजा-यशोधरभूपालः राज्यलक्ष्मीं-वभार । इयमपि मालिनी ॥

धर्म्यं धर्तृनि तेजसा नियमयन्वर्णास्तिथैवाश्रमा-

न्वृद्धाराधनया हृषीकविजयादुत्तीर्णविद्यार्णवः ।

पारादारपरम्परीणपरमरयातिर्नयोत्कृष्टधी-

रासेविष्ट यशोधरो नरपतिर्दीर्घा त्रिवर्गाभियम् ॥ ७४ ॥'

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये चतुर्थः सर्गः ।

समाप्तोऽयं ग्रन्थः । §

७४. धर्म्यं इत्यादि । वर्णान्-चतुरो वर्णान्, 'विप्रशत्रियाविद्रशूद्राः चातुर्वर्ण्यम्'इत्यमरः । धर्म्यं धर्तृनि-अहिंसामार्गं 'धर्मो धनुष्यहिंसायाम्'इति

१. P ends here. २. A and F have the following additional verse as the 75 th :—

तावद्भवन्ति मधुरा मधुशर्कराया-

स्तावद् हृषीकविषया हृदयं स्मृशन्ति ।

यावद्यशोधरवया धवणानि पुंसां

श्रीवादिराजचरिता न रसेर्बभूवे ॥

§ After the colophon, F records the following eulogy:-

कणाद-कोणमेकं भजतु भयवशात् तौगतस्यागतोऽयं

मृत्युमीमांसाकाया किमिति ऋधियं कुर्वते गर्ववृत्ति ।

येनायं न्यायमार्गप्रकटपटुवच श्रोत्रिषां यस्त्वं

वाहं दुस्तरंगादग्रहणपरिवृद्धान् वादिराजस्तृणेति ॥

धनंजयः । तेजसा नियमयन्-शिक्षयन्, आश्रमान्-आश्रमचतुष्टयम् । 'ब्रह्मचारी-
गृही वानप्रस्थो भिक्षुश्चतुष्टयम्' इत्यमरः । तथैव धर्म्ये वर्त्तन्ति नियमयन् । वृद्धाराध-
नया-वृद्धसेवया, इषीकाविजयात्-इन्द्रियविजयात् । 'दृषाकं विपयीन्द्रियम्'
इत्यमरः । उत्तीर्णविद्यार्णवः-लङ्घितान्वीक्षिकीदण्डनीतिराजविजयसमुद्रः । पारावार-
परम्परीणपरमख्यातिः-पारावारः समुद्रः; 'समुद्रोऽब्धिरकूपारः पारावारः'
इत्यमरः । तस्य । परम्परीणा-तीरगा । 'पारावारावारपारेभ्यः सः' (शा. व्या.
सू. III. 1. 2) इति सूत्रेण स्वप्रत्ययः । ('घघस्वप्रत्ययस्येति न्' ।) परम-
ख्यातिः कीर्तिर्यस्य सः तथोक्तः 'जनोदाहरणं कीर्तिं साधुवाद् यशो विदुः । वर्ण
शुणावलं ख्यातिम्' इति धनंजयः । यदाह हरिचन्द्रकायिः धर्मशर्माभ्युदये

कृतार्थी कृतार्थी हित त्वा हितत्वात्
सदानं सदा नंदिनं वादिनं वा ।
विभालम्बिभालं सुधर्मा सुधर्मा-
पितर्यापितर्याति सा नौति सानौ ॥

[X. 51 N S Press, 2nd edn 1899]

इति नयोत्कृष्टधीः-नीतावुत्कृष्टबुद्धिर्यशोधरो नरपतिः, त्रिवर्गश्रियं-धर्मार्थकाम-
सम्पदम् । 'त्रिवर्गो धर्मकामार्थः' इत्यमरः । दीर्घ-चिरं । आसेविष्ट-भजते स्म । इदं
शार्दूलविक्रीडितम् ॥

अकारयदिमां टीकां चिकणो गुणरक्षणः ।
अकरोज्जिनदासोऽयं चिकणात्मजलक्ष्मणः ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्यटीकायां लक्ष्मणकृतायां चतुर्थः
सर्गः ।

वादिराजकृतकाव्यभावनं
साधुजैनमुनिपादसेवनम् ।

वीतरागचरणाब्जलोकनं

प्रीतयेऽस्तु मम जन्मजन्मनि ॥

श्रीमत्पद्मणगुम्हटेत्याभिहितौ श्रीवर्णिनौ मृतले

ख्यातौ चारुचरित्रवार्धिहिमगू तत्प्रीतये लक्ष्मणः ।

मन्दो बन्धुरवादिराजविदुषः काव्यस्य कल्याणदां

टीको क्षेमपुरोऽकरोद्भूततरश्रीनिमिनायालये ॥

ENGLISH TRANSLATION

YAŚODHARA'S TALE

Canto I

1. My homage to Lord Suvrata, the cloud laden with waters of rigorous vows, whose deep rumbling is the profound Religion (of Jainism) which makes the peacock, the illustrious king of the gods (Indra), begin to dance in delight.

2. May our Teachers all — *Jina-s*, *Siddha-s*, *Sūri-s*, *Upādhyāya-s* and *Sādhu-s* — bestow on us *nirvāṇa*, the highest good.

3. May the illustrious Samantabhadra and the others, the excellent mountains of poetic gems, grant us an abundance of the best gems of expression.

4. This is a brief account of past history. To those who listen with mindfulness, good things will flow in and evil things will wither away.

5. This work promotes dispassion and secures a clear vision, it annihilates diseases and removes afflictions

6. The same Vādirāja who sang the adventures of Pārśvanātha-Kakutstha, has composed this tale of Yaśodhara.

7. In the land of Bhārata, in the country called Yaudheya, there is a city by name Rājapura, comparable to the city of Rājarāja (Kubera) himself ;

8. Whose surrounding fort-wall made of gold, kissing the very clouds, appears always like the halo of the mid-day sun ,

9. Wherein the light of the mid-day sun, mingled with the glow of rubies set in the turrets of the mansions, appears like the light of dawn :

10 Which, with its banners fluttering in the wind on the mansions of the wealthy, seems to invite, from above, the needy from every direction ;

11. Wherein, fawn-eyed women, though with limbs of unequal (also, 'unequalled') charm, appear to the gallants sweet in every limb ;

12. Where young princes are liberated from the distress of the fire of passion by caressing against their bosom the breasts of women, like mountains caressing clouds ;

13 Wherein riches, like the learning of the virtuous, grow more and more, even when freely distributed to the needy, day after day.

14 In the unmentionable (a euphemism for 'southern') quarter of that city, stands the goddess Candamāri to whom animal slaughter is exceedingly dear ;

15 Who, of terrifying countenance, plunges the land and locality in ruin when she is not propitiated with timely sacrifices of animals ,

16 And who, when propitiated duly by the citizens, favours them by destroying famine and deadly epidemics.

17. In the month of Āśvayuja and Caitra, festivals are celebrated in her honour, by citizens headed by the king, to win favours by propitiating her

18 Spring came and announced, as it were, his advent to the goddess through the songs of cuckoos intoxicated by tasting the tender sprouts of mango trees.

19. Causing the red *asoka* bunches to bloom forth on all sides, that season seemed to bring to the goddess his own blood as sacrifice.

20. The cuckoos on the branches of the mango trees in the temple-yard looked like offerings of meat, at the ends of spears, brought by Spring (the devotee).

21. Unable to let any delay in the punctual worship of the deity, (the punctilious) King Mārīdatta repaired to the temple of that goddess.

22. At his command, the citizens brought at once, from all quarters, pairs (i. e. a male and a female) of various animals.

23. In the temple of the goddess, cocks, goats, stags, boars, buffaloes, etc., bound down by tight ropes, were crying aloud in pain.

24. The earth, rent in several places by their piercing yells, seemed to indicate so many openings of the gateways to Hell.

25. The King pulled out his sword and gave this command to Candakarman :—" Seek out a human pair endowed with wholesome features

26. After I have sacrificed the human pair with my own hands to the goddess, the citizens shall sacrifice the different pairs of lower animals.

27. Otherwise, there will be a breach of rule, unleashing the fury of the goddess, to the utter destruction of infants and women, cattle and elders."

28. Thus bidden by the King, Candakarman sent his men at once in all directions and set out himself in quest of a human pair.

29. Meanwhile, the wise and eminent sage Sudatta arrived in the garden of that city with a retinue of five hundred ascetics.

30. He was free from the three Defects (viz., passion, hatred, and ignorance) and devoid of the Three

Injuries (viz , mental, vocal and physical), his conquest over the Three Darts (viz , falsity, illusion, and evil) was complete and he was not tainted by the Three Prides (viz., of wealth, enjoyment and peace.)

31 He was free from the seven fears (viz , of this world, the next world, ability, unprotection, death, pain and accident), and assuring refuge to all beings. He was ever earnest in the study of scriptures and he was a shining flame of pure wisdom.

32. He was a singular abode of austerities, and a vast ocean of all holy rites He was the shining sun for the lotuses of devotees, and he was taintless in his character and conduct

33 Seated in a holy place there in the company of ascetics, he performed in earnest the prescribed rites after a journey.

34. As the company of ascetics observed a fast that day, the sage commissioned a pair of neophytes to obtain alms for themselves.

35. Bowing down to the sage, the twins set out and were caught on their way by Candakarman who took them later to the King of Rājapura.

36 Abhayaruci (the boy) addressed these words to his sister (Abhayamati) :—" Sister, be reconciled in your mind Do not fear death "

37. Don't you know that pain has lost its edge towards us through our prolonged ascetic life ? When the body itself is the source of all pains, how can one expect relief from pain so long as the body endures ?

38. Therefore, why should one wail in suffering that which cannot be avoided ? The wise ones declare that conquest of suffering is the highest penance. "

39. Hearing the words of her elder brother, Abhayamati declared : " What fear can we have when we know the truth about the past and the future alike ?

40. This is spiritual wisdom, and thus its finest fruit . namely, disinterestedness in joy and suffering alike."

41. Consoling each other in this way, the princely pair arrived unvexed at the temple of the terrible Māri.

42. Wherein the floor, bathed in blood and red in hue, was like the out-stretched tongue of the goddess desiring to taste the wine of blood

43. Where the heaps of flesh, infested by swarming flies, looked like the undigested excess of food vomited out by the terrible Māri.

44. Through the fresh human skulls hung on the high projections of the temple-wall, the goddess appeared, as if she were assuming numerous faces and looking for live sacrifices

45. When the king drew near, these wise twins, being urged by the people to bless him, pronounced the following benediction —

46. " O King, may this kingdom be the best governed one by your adopting the code of morality which is conducive to the good of all living beings and which ensures the good of all subjects."

47. Seeing them speak so fearless and free, Māri-datta fell into quiet thought, with eyes staring in dismay

48. " Is this perchance a divine pair disguised in human form ? Or perhaps a celestial couple fairer than Cupid and his mate ?

49. Never before have my eyes espied such unexcelled beauty. By luck, at last, my eyes have reaped the reward of their existence.

50. Even after seeing me with the drawn sword and this goddess so relentness, the minds of these two remain unvexed. What a matchless courage ! ”

51. Then he put them these questions aloud : “ Who are you ? ” “ Whence did you come ? ” “ Which is your family ? ” “ For what reason are both of you disinterested in pleasures even in childhood ? ”

52. Thereupon the wise Abhayaruci replied to him in words whose light dispelled the boundless darkness of sin

53. “ Oh King, our account is such as can be liked by the virtuous only. But you are fond of vice. Of what avail is our tale ? ”

54. A perverse nature cannot brook the sight of virtue. To one affected by bilious fever, milk does not taste sweet

55. So let our story alone. Do that which thou thinkest good. May that which our *karma* has conditioned be our lot. We have nothing to complain about.”

56. On hearing this, the King threw his sword away and with folded hands importuned him to narrate his story. The prince then started his narration.

57. Meanwhile, the whole lake of royal retinue honoured that waxing moon (viz, Abhayaruci) exuding the nectar of morality, with lotus-buds of folded hands.

58. “ Oh King, I heartily congratulate you on your mind being drawn towards the Noble Path. Religious faith, once kindled, will surely bring a benevolent mind to men in course of time.

59. Turn your attentive mind, therefore, to my discourse, dripping with the nectar of holy *Dharma*. Heard with religious faith, it will surely dispel sufferings, one and all.

60. Not only has this been declared by perfected saints (Jinas) who realised the Absolute, but this is our experience also, burnt, as we have been, by a thousand sufferings, time and again.

61. I shall narrate to you, O King, this delightful autobiography of ours, which will serve to dispel all evil. Please do heed the words of the virtuous.

62. The wise ones who will listen attentively to this holy account, quintessential, and conducive to the acquisition of the choicest state of all glory and joy, will surely paint the walls of the directions with their fame, white and radiant as the jasmine and the moon, and attain eternal bliss, after enjoying the highest pleasures in this world.

Casto II

1. There is, in the Kingdom of Avantī, the famous city of Ujjayinī, abounding in delightful comforts, and competing with the wealthy capital (Amarāvati) of the heavenly king, Indra, in respect of riches.

2. In that city reigned a wise king, with the glorious name Yaśogha, whose boundless valour was exhibited in his annihilation of proud adversaries in many a battle.

3. Since he decked the walls of directions with the paint of his glory, white as lotus, learned men proficient in etymology of words like *pr̥ṇodara* (*pr̥ṇat* + *udara*,

where *t* is irregularly dropped), gave him the appropriate name 'Yasogha' (*yasa* + *gha*).

4. Even as the paste of red sandal-wood, full of saffron powder and camphor, cooled his hot limbs when smeared over his bosom, so did the moon-faced Candramatī, full of love, abate his love-fever by being pressed to his bosom in privacy.

5 To them was born a glorious son, by name Yasodhara, matchless in good manners and valour. He was spreading, in all directions, the radiance of his fame, white as the train of waves in the Milky Ocean

6 Abandoning the autumnal moon for fear of fading again as it were, Moonlight made her permanent home in his face, the abode of unfading beauty, and the seat of blooming blue lotuses, namely, the eyes.

7. The broad chest of that beaming prince, adorned by the necklace of shining pearls, seemed as if it were adorned by the radiant smile of the sporting goddess of wealth, residing therein

8. His two massive arms, long like snakes, and like two embodiments of martial valour, served as Rāhu and Ketu to the rising orb of the moon, viz, the host of enemy kings.

9. Smashing down, as he did, the elephants' heads, viz, adversaries, he was a lion through and through in valour. Yet, because his body was the permanent abode of beauty, he attained fame on earth, only as the lion-waisted one.

10. In him who had the best of all virtues, there was nothing middling or low. (Passionate) damsels (interested in the latter) could not, therefore, feel satiated with him.

11. What wonder that his feet, rosy like fresh lotuses (and 'two veritable rubies'), gaining in splendour by applications of unguent (and 'by the work of lapidaries'), attained, by their excellence, the state of crest-jewels for the heads of vassal kings ?

12. He had a queen, Amrtamati by name, whose limbs were fashioned as it were out of the moon's sweetest essence. Using her as the pulse, Love became aware of the throbbing delight in the King's heart.

13. He begot through her a son, Yaśomati, a grandson to Yaśodgha, delighting the entire world with the nectar of his glory, just as Indra begot Jayanta through Putakratāyī (or Śacī).

14. Yaśodgha, transferring the burden of administration to the noble youth, (Yaśodhara,) endowed with all the excellences within himself, became carefree and happy, enjoying the company of royal Laksmī for long.

15. Once the King in his court, attended upon by vassals, chanced to sight his grey hairs in the mirror, and religious as he was, renounced his craving for sensual pleasures.

16. At once, he made over his kingdom to Yaśodhara, of mighty prowess, and followed by a hundred kings who were also bent upon renunciation, betook himself to a penance-grove.

17. The goddess of sovereignty, was full of attachment to him, the new husband, illustrating, as it were, the common nature of women. In every limb she expanded as though nourished by his constant attentions.

18. Bedewed with moonbeams, viz., his excellences, the entire populace shook off the scorching torment due to the king's parting, and took to him, with delight, he being like the dew-rayed moon in whom the light itself has taken shelter.

19. His conduct never angered the people. Discriminate as he was in action, he never became repulsive to them. With his wealth of modesty, he could never insult anyone. A liberal donor that he was, he could not brook avarice.

20. Only his sparkling physical eye would close during his sleep; but his other eye, constituting the machinery of administration, was ever (open and) wakeful, and with this he put an end to the very stealing tendency in thieves.

21. He repulsed the devilish attack of the rising foe, fierce like Ketu ('the dragon's tail'), and won back his full domain (also, 'the moon's full orb') victoriously, by dint of his valour (also, 'fire') kindled into flame upon the altar of the battle-sword by the counsel of ministers (also, 'sacred chants') and daring deeds (also, 'observance of ritual').

22. Once, at the close of day, he dismissed the assembly and, going up the mansion with walls of gems, arrived gracefully in the bed-chamber of his beloved, seeking connubial delights.

23. Then the sweet fumes of dark aloes, dark like the wings of pigeons, were seen issuing out of the lovely cissements, after perfuming the inner apartments.

24. In the soothing red light of rubies there, the jasmine wreaths looked red indeed; and the people could recognise the blooming jasmynes therein only by their fresh fragrance (and not by colour).

25. The wind, perfumed by camphor-dust, and blowing so soft and slow about the windows there, seemed like the sweet breath of the living goddess of that mansion

26. On the couch with its dark legs of shining emeralds, and with white coverlets made of the soft feathers of white swans, the King, with his body comely with sandalwood paste, diverted himself with the Queen.

27. Now the lover would p'lay the bee to the blooming lotus of her face, now would he wipe away the smear of sandalwood-paste on her plump breasts

28. Now, embraced in the neck by her arm, adorned with glowing gems, he would become intoxicated with joy like Indra's elephant by the touch of Abhramū (its mate).

29. Now, desiring to secure the treasure in her middle, concealed beneath (the earth, viz.,) her waist-knot, he first dispersed the encircling girdle (viz , serpent) with sweet murmurs (viz , magic spells).

30. When the passionate husband freed himself from her close embrace and turned his eyes towards her groin, the charming queen became very angry at the diamond lamps which could not be blown out by her

31. As he laughed aloud, biting her lips with his teeth, she, with a voice full of sweet moans, eyed him in anger and struck him hard with the wreath of jasmine torn from her hair.

32. While she adopted the reverse posture in the love act, perspiration, dripping from her breasts, fell upon his bosom like the oblation of ghee into the fire of passion

33. At last, when the night had far advanced, the King, fatigued by amorous delights, fell asleep in joy, the grip of his arms around his beloved becoming loose.

34. Meanwhile, having tied down the King's elephant to its post close by the royal bed-chamber, the elephant-keeper who remained awake there, sang forth a song, melodious and sweet.

35. It was clearly rendered through the musical notes. It was excellent by the richness of voice. It was sweet and splendid by his skill in harmony. It was ravishing by the symphony of *Māla-a-pāñcama*.

36. The Queen, lying on her couch with half-closed eyes, her body languid after the amorous sports, heard this ravishing song, and at once took a fancy for the gifted singer.

37. The very next morning, the Queen, doting upon him, despatched her lady-in-attendance as a go-between. That lady, by name Gunavatī, retraced her steps as soon as she saw him and cursed the Queen :

38. " Strange indeed are the freaks of Cupid at whose bidding one's senses are lost ! Oh, that the Queen, a veritable *Urvaśī* in human form, should take a fancy for such a wretch !

39. An odious stench his face emits ; his body is, by birth, bent at the back. Dubious (and bald) are his eyes and brow-. No neck at all he has and his hairs on the pate are so few and patchy !

40. His mouth is black like the beak of a crow. As for teeth, many of them are outside the mouth with just a few inside. Charred are his hands by the elephant's urine ; and his belly is bristling with running sores !

41. How, alas, can he fascinate the Queen, a paragon of beauty? Or why should I bother myself about this thought? Desire for the undeserved is in the very nature of women."

42. The messenger, of course, returned to the Queen and reported what she really felt in her mind. But the low-browed Queen, in a voice choking with frenzied passion, said to her.

43. "It is only a mistaken mind which values fresh youth, handsomeness, and nobility of birth. O friend, he that answers to the call of Cupid, is verily a god for pretty women

44. The conquest of women's heart-treasure is after all the reward of even exquisite handsomeness, should it be present. When that goal is already realised in his case, of what avail is further reasoning? When the effect is accomplished, there is no need, surely, for knowing the cause

45. Therefore he is verily my angel of love, drawn, as my heart has been, by the stream (lit 'tube') of his song. O friend, why need I waste words? I cannot live without him."

46. Compelled by the words of the Queen, manifestly mad with love, the maid soon approached Astavanka and carried out the dear mission of her mistress

47. Day and night, the Queen enjoyed delights with him seizing every occasion that came, and as days passed, her love for King Yaśodhara ebbed away

48. When the King, the son of Candramatī, could not find her usual temper in looks, embraces, kisses, etc., he made up his mind to conduct a preliminary investigation

49. Dismissing the assembly in his court, he entered the bed-chamber set in order, and simulating sleep that night, lay down on the superb couch along with the Queen.

50. Finding him asleep, the Queen extricated her body locked in his arms, picked up betel leaves etc., scents and bouquets, and went out to meet her paramour

51. Intent on examining her misconduct, the King, with his sword unsheathed, shadowed her from behind on her way, even like Nemesis pursuing a sinner.

52. The paramour who was furious at the Queen for her late arrival, shook her violently by the hair, and thrashed her with the leather strap in his hand.

53. Though kicked down and insulted by that wretch, she did not cry. She was just moving hither and thither like the moonlight under an eclipse in the sky.

54. He placed his foot on her neck until she was swooning and made fun of her aloud :— " Oh sweet, see how I bear your feet on my head ! Why are you dumb ? Give up your sorrow. "

55. Recovering her breath somehow, she said :— " I am not at fault, O darling ! Pray, restrain your anger. Long I had to sit on the throne beside the King ; and that is the cause of my delay.

56. All my senses are ravished by the sweet features of your person. As long as I live, you are my life. How can I ever disregard you ? "

57. When the King saw her being enjoyed by him after this reassurance, he flew into a rage and

waved his sword to cut down the two (culprits). Yet, in his firmness, he reasoned within himself :—

58. " Of what worth is this mean creature, a groom of my elephants ? And a woman, though vile, does not merit the death-penalty. It ill becomes my royal might ; on the other hand, it will only tarnish my fame, spotless now as a pearl necklace.

59. How can this sword of mine, meant for slaying heroic enemies on the battle-field, be employed against creatures so base ? To be sure, a lion will not employ his tender tooth, which can tear out the temples of elephants, against a mere jackal.

60. So did the King, (majestic as) a royal swan, decide in his mind, and he returned in peace and lay down on his couch sand-white.

61. The very buxomness of her breasts which formerly excited, in his mind given to erotic thoughts, a desire to hug them hard, now brought him disgust !

62. Turning aside her amorous approaches, as if overcome by deep sleep, the King deeply pondered in his own mind, shocked by her adventure .—

63. " This woman is so lovely in every limb that she can seduce even Cupid. How could she, then, dally with a wretch ? Or, perhaps, sensuality breeds unreason.

64. Futile, indeed, is men's boast of handsome physique and blooming youth. Cupid is the master of the hearts of women , and he does what he likes.

65. This woman is surely a rival of Laksmi (the fickle goddess of royal splendour) to prove herself such a downright adúlteress. How can I repose implicit confidence in her, so fickle by nature ?

66. Fie upon my mind, a prey to passion ! Fie, fie upon riches, heading only towards misery ! Let me, through renouncement, seek for the angel of Perfection who knows not inconstancy. ”

67. Occupied with such thoughtful musings, the King lay on his bed with eyes closed ; and got up as though he were awakened as usual by the auspicious morning music falling on his ears.

68. He saw his face reflected in ghee, patted a cow devotedly, and consulted his doctors about physical health. Next, with his trusted retinue, he called on the Queen, seated on a dais, amidst chamber-maids.

69. Starting deliberately a jocular entertainment, the King began to play with her, and struck her soft body with a fresh dark flower, picked in sport.

70. As if unable to bear that pain, when she let her body drop to the ground, the King soothed her by sprinkling perfumed water and spoke out with affected sympathy :

71. “ O accomplished (also, ‘ accursed ’) woman, death, which drew so near you when you were hit violently by the dark-faced one exuding moisture (also, ‘ pus ’) from all pores (also ‘ sores ’), has been averted only by extraordinary good luck.”

72. With these words suggestive of the nocturnal affair, he admonished the Queen. Very much shaken and seized with anguish, he went then to his mother.

73. Seeing her dear son bowing down his head to her respectfully, Candramatī seemed eagerly to drink him up with her eyes wide open. She inhaled the scent of his uncovered head so close to herself, and, with

her buxom breasts oozing out milk, became immensely happy.

74 Sprinkling on the son's head sacred grass and holy rice, fetched by noble housewives from containers made of gems, she blessed him saying "Long may you rule the entire world, uprooting all your enemies by the sword in your hand!"

75. As the King's face-lotus was fading under the burden of vexation at his wife's misbehaviour, and as he lay breathing out sighs, heavy and hot, Candramatī was foolishly blessing her dearest son with a banner of glory bestowed by the goddess of Victory in battles with bigoted enemies

Canto III

1. "Endowed with matchless might of arms as you are, my son, no enemies can confront you. Your dominion on this wide earth, begirt by salt oceans, remains unchallenged by any foe

2 Though appropriated all the time (also, 'along the shore') by clouds, viz, the needy hosts, with rumblings, viz, songs in your praise, the ocean of your treasures remains as full as ever, undiminished

3 There are numerous youthful damsels, with garlands pushed up by their buxom breasts, with lovely faces lit up by smiles, and with looks sweet and lingering, to delight you in your amorous moods

4. Expert doctors who are learned in all book-knowledge and proficient in practical applications thereof, are guarding your health with great devotion, and they are lions indeed against elephants, viz, bad doctors.

5. You live happily amidst the soft and sweet notes of pleasing musical instruments, the enchanting songs of accomplished songstresses, the delightful dancing shows of pretty dancers, and other entertainments

6. (a) You derive amusement in the assembly of men who can judge (poems, etc.,) with pride, in words dripping with nectar of poetic essence; and who are experts in readily composing narrative and descriptive poems.

6. (b) You derive amusement in the assembly of reciters with elegant and chaste expression; of dialecticians who are like the six-faced god Skanda in the six systems of philosophy, and of poets who can readily compose narrative and descriptive poems.

7. How is it, then, that on your face-lotus appear these signs of fading even at day-break? By this sight, my heart is bereft of joy, my son, and is sore as if irritated by salt, "

8. Then the King, equal to the King of gods in prosperity, made answer to his mother: " By your infallible blessings, O mother, I am all right in every way.

9 But last night, O mother, I vividly saw that moonlight got itself separated from the moon, bearing the full glory of the opening night-lotuses (also, 'of the illumined earth below') and made union with darkness.

10. Not even once, in my life, have I ever seen such a thing even in dream It has got itself fixed in my mind and is causing me unbearable agony.

11. The simple mother took the King's words, suggestive of the wife's misconduct, for a dream verily, and said to him anxiously .

12. "O my son, do take up immediate measures to counteract this. This is indeed a very bad dream you have seen. You should worship the goddess Candikā at once. She, when propitiated, will, surely, ward off troubles

13. O son, sacrifice at once in her temple a herd of rams with the blade of your own sword. Satisfied by that offering, she will destroy, before long, the evil effects of your dream."

14. At this, the all too merciful King shut his ears and said; "O mother, is it right that you should say this, at once irrational and immoral?

15. After all, the life of man is a fleeting show lasting but a day or two. If, on that account, a living being is killed now, my soul will be tainted with horrid sin in lives to come, and how shall I bring it down upon myself?

16. For all kings in my family history, firm has been the hereditary faith in the religion of Jina. In that religion, violence is the most heinous of sins and is a source of hellish suffering.

17. In your motherly affection, O mother, never again tell me such words." Ruffled by these words, Candramatī spoke to him again;

18. "Let my word be disobeyed in this; let your faith in non-violence remain esteemed. Differently, then, you will propitiate the goddess by sacrificing a cock made of rice-flour."

19. As the mother was saying these words again and again, the King understood her keenness and reflected: "I said one thing; and another thing is the upshot now. What shall I do in the matter?"

20. It is wrong to disobey a mother's bidding ; and equally bad is the slaughter of living beings. Alas, what a fate that my mind should be placed in a quandary like this !

21. Causing injury to a replica of a sentient being is virtually injuring the sentient prototype itself. Inflow of *karma* through strange channels has been preached by the foremost ascetics. "

22. Notwithstanding this wisdom dawning within himself, the King, overcome by regard for his mother, went like a skeptic (i e. non-Jaina) to the temple of Candikā, along with his mother.

23. On Tuesday, which synchronised with the eighth of the bright half of Āśvayuja, the King devotedly circumambulated Candikā thrice and saluted the goddess, bowing down his head.

24. There he got the artificial cock, whose painted beauty had tempted a spirit to reside therein, and slaughtered it with the blade of his own sword, saying — " O goddess, please derive satisfaction ; this sacrifice is meant for thee. "

25. Seeing the beheaded bird giving out a shriek at a short distance, the King threw down the sword in his hand and grieved. Folly, to be sure, brings anguish to the good-natured.

26. Alas, I am undone by the good-looking Amrtamatī ! Alas, I am undone by the bidding of my mother ! Alas, I am to live long in Hell ! Alas, I am bound by the unbreakable bond of rebirth !

27. How strange that this artificial bird itself should moan out aloud when hit by the sword ! Alas,

under this guise, it seems, my fall, like a woman, is beckoning to me ! ”

28. Thus reflecting, the King, his eyes overflowing with tears, returned to the palace. Weary of worldly enjoyments, he passed on the royal estate to his son.

29. Seeing the King bound for the penance-groove, the whore said to him :— “ My lord, without you, what happiness can I have here at home ? ”

30. Oh King, to-day you should first place your dear son Yaśomatī on the throne as new king of the realm and partake of best food at my table. Later, you can go along with me to the forest. ”

31. Knowing as he did her (evil) heart, the King yet went with his mother to dine at her table. When doom is impending on persons, even wrong appears right.

32. Both of them who had given quarter to violence in their minds, breathed their last by over-eating the delicious pudding, prepared by her with poison inside and a coating of honey outside.

33. On a mountain named Vindhya, the King became an embryo in the womb of a peahen. The peahen, however, guarding the hatched egg, was killed with a cudgel (by a hunter)

34. The hunter picked up the egg mercifully and gave it to his wife, saying : “ Please bring it up. ” Brought up by her, it soon developed lovely plumes drawn into a circle as it danced.

35. Meanwhile, Candramatī who died was reborn in Karabhāta city as a dog. King Yaśomatī came to possess both of them as presents made over to him.

36. Therein, as people saw, they had (once) enjoyed for long their empire over the entire earth; therein, again, they were seen feeding on filthy refuse and worms. The fruit of one's own action is difficult to get over in this world !

37. Once, seeing his woman in his own mansion dallying with the paramour, the peacock's memory of its past life returned, and it furiously pecked the paramour's eye until it bled.

38. Being smashed on the head by Amrtamatī, the peacock fell down to the ground in pain. The dog, that had been Candramatī in the previous life, caught it (as it fell) and ate it up.

39. The King (Yasomatī), unable to forgive its killing his pet peacock, gave the dog a big blow with his diceboard.

40. Seeing both of them dead, the King was filled with sorrow. Good masters are so full of mercy towards their dependents that they do not reckon their lowliness.

41. The peacock that died came to be reborn as a boar bristling with sharp thorns in a big forest teeming with elephants, lions, eight-footed beasts, etc., near the Vindhya mountain.

42. The dog too, after its death, was reborn in the forest as a black cobra. Once, incited by old enmity, the boar killed down the cobra.

43. As the boar was about to move away after feasting upon the black cobra, a tiger, mad with hunger, suddenly pounced upon the boar and killed it.

44. The boar was born again as a red-eyed fish in the river Śiprā, while the black cobra became a violent crocodile therein.

45. As the crocodile was running fast after the fish, its enemy, in order to kill it, it came across the King's female hunchback on its way in the water, and snatching her away, the crocodile went back to its dwelling hole.

46. In a fit of anger, the king of Ujjayinī got the crocodile out of its watery hole through his fishermen and had it tortured unto death in numerous ways like cutting, and burning.

47. The crocodile, so devoured by Death, again took birth as a she-goat in the untouchables' colony of that very city. What filthy spots does not a soul frequent when tipsy with the brandy of *karma*?

48. The red-eyed fish too came to be caught in a fishing net; and was brought to the King by his men. The King ordered it to be cut and cooked for the ceremonial dinner on his father's death anniversary.

49. The brahmins feasted upon that flesh and pronounced the benediction that Yaśodhara was in heaven. Meanwhile the half-cut fish thought; "Alas, I am here a fish all the time, and where is heaven for me?"

50. Now the she-goat conceived the soul of the dead fish (as an embryo) in her womb, the very she-goat which had been the deadly black cobra, of the colour of dark clouds, in the third birth.

51. Being brought forth as a he-goat and with a body which soon came to possess vigorous youth, the

he-goat mated freely with the mother-goat itself, overcome by passion.

52. Once, as the he-goat was in the sexual act with the mother, another he-goat came forth suddenly with eyes red in anger and killed it, tearing out its belly with its sharp pointed horns.

53. Again the soul (of the dead he-goat) entered the womb of the self-same she-goat, impregnated with its own semen. The excessive growth of the embryo in the womb caused much weight and pain to the she-goat.

54. Once, the King, who was returning from the forest after a hunt in disappointment, shot down the she-goat casually with his pointed arrow.

55. Seeing the young one of the goat slipping out of the cavity caused by his arrow shot (in the body of the she-goat), the compassionate King ordered a man-servant of the lowest class to bring it up. Accordingly, the man brought it up.

56. Another time, the King vowed to offer he-buffaloes as sacrifice to the goddess Bhavāni, went play-fully into a forest with a band of followers of his own age, and killed a whole herd of animals.

57. Being extremely glad at the plentiful game he got, the King propitiated the goddess Candikā by sacrificing many he-buffaloes. His cooks removed the flesh of buffaloes to the kitchen for the banquet of brahmins

58. Seeing it laid out for drying in the sun, the brahmins said : " This is not fit for the *śraddha* ritual, since it is so impure by being touched by crows and dogs.

59. But if it be touched all round by the mouth of a young he-goat ('born in an abnormal way'—*Commentary*), then will it be sanctified at once. In books on religious practice, such is the statement made by authorities like Sage Nārada. "

60. Giving credence to their words, the King got the young he-goat from the house of the untouchable servant; and after being purified by its touch, the soft flesh was roasted by the cook.

61. Partaking of it, along with rice, to their heart's content, the brahmins pronounced their benediction—"May King Yaśodhara with his mother in heaven find complete satisfaction for ever!"

62. The moment the young goat heard the brahmins' words, its memory of past lives revived, and it thought—"Lo, I am the one called Yaśodhara; this King is, to be sure, my son!"

63. All this retinue of attendants is mine indeed. This is Ujjayini City where I lived. And this is my gem-palace wherein my Queen killed me with poison.

64. Where could that woman be now? She is not to be seen anywhere though I make so much mental effort! I do not know whether she is dallying in her paramour's house or whether she is at last in the abode of Death.

65. Here I am, suffering untold misery, living this life of a he-goat! Here is this King, with great paternal devotion, making the brahmins proclaim that I am in heaven!

66. With a thousand recollections of this kind, the he-goat was heavy in mind. Meanwhile, its mother-goat was reborn as a big buffalo in the land of Kalinga.

67. The big buffalo had a back strong enough to bear the heaviest of loads. A rich merchant made it carry his luggage on its back up to the outskirts of Ujjayinī City where he encamped with his caravan, fatigued by the journey.

68. Plunging repeatedly in the waters of the river Śiprā, the fatigued buffalo was trudging about therein, and killed down the King's best horse, Rājahamsa, let out to drink water in the river.

69. In his wrath, the King confiscated the entire belongings of that merchant, and had the buffalo instantaneously brought before him, intending to get it tortured to death.

70. The King's men nailed down its four feet (bound together), scalded its belly with (boiling) salt water, and hanging it with its knees up, burnt the buffalo alive, mercilessly.

71. A piece cut out from its roasted part in front, was handed to Yaśomati's mother, who ate it up at once and said: "I am not at all satisfied by (eating) this.

72. But fetch me the (roasted) thigh of the he-goat tethered in the kitchen." The men did so and the servant-maids spoke to themselves:—

73. "Amṛtamati's body is now odiously stinking and sticky with countless running sores. Yet, why does she keep on eating flesh, which is unwholesome to her health?

74. This woman has committed sinful deeds in the past; only a little of its fruition is her present state. Here in this world itself, man can see with his own eyes the course of *karma*, ever productive of dire fruit.

75. At night she sped to Astavanka, the paramour, giving up her own husband, equal to god Cupid himself! This woman, indeed, put to death, with poison, both the King and his mother. "

76. When the servant-maids nearby were talking thus among themselves, the maimed goat saw the (former) wife, and gasped in anger, with nasal grunts. It thought :—

77. "What a fine body you once had, O whore! Why has it decayed into this? Truly, that lover of yours is a leper. It is contact with him that has brought you into this state !"

78. Does not your anger abate yet, O woman, even after killing me with poison? Not satisfied with eating the buffalo's flesh, you are now eating also my thigh with such zest !"

79. In a few days, the he-goat, with reflections of this kind, and the buffalo roasted alive, were both eaten up by the King's mother, and thus lost their lives. What else could they do?

80. Giving up their body in great agony, the two were pushed on by their strong *karma* to be born once again as two cocks in an accursed untouchable's house in the same city.

81. They were casually noticed by Candakarman (the headman) on his rounds, who took them before the King (as presents). King Yaśomati said to him : "Bring up these two with affection as your own sons !"

82. In his (Candakarman's) residence, the two cocks grew up in a pretty cage, with their tremulous eyes, radiant feathers of emerald hue, jewel-crest — which grew in time — of the colour of a red hibiscus

flower and glowing feet surpassing the colour of lines of gold on a touchstone.

83. Executing the affairs of state as directed by his ministers who were verily like Bṛhaspati (the minister of the king of Heaven), feasting upon wholesome food as directed by his doctors who were oceans of medical knowledge, and scoring a lion's victory on every battle-field, King Yaśomatī, the lord of the goddess of imperial sovereignty, ruled the earth for a long time.

Canto IV

1 Once, when the woodland was gay by the arrival of Spring with his company of flowers, the King went out in the company of his wife Kusumāvalī to see the woodland beauty which, like himself, was spreading sweet perfume everywhere

2. As the King approached the forest, the goddess of Spring appeared indeed to welcome him with words, viz, the sweet and melodious notes of cuckoos, and with radiant smiles, viz, fresh flowers.

3 (Though like creepers) extremely slender, fragrant with flowers, and bedecked with red shoots, viz, corals, the King's women moved to and fro, while the creepers could not give up their immobility at all

4. The trees were shaking in the wind as if in fear of the prospect of their floral wealth being plundered soon In their wake, the humming bees seemed to be weeping as it were, out of sympathy due to long association (with them)

5 The creepers now ascended the trees higher up, trees which were unscalable by men because of their

heights, as if the creepers wished to safeguard their floral wealth deposited on tree-tops

6. As the pretty women firmly grasped the branches, cut off bunches of flowers and collected them, there arose the murmur of bees as if it were the moan sent up by the trees in pain.

7. Some of the trees in the forest with their branches in flower, served as swings for the pretty women, and shone as if they were so many celestial trees embraced by nymphs, come into being (on earth) for the first time

8. Some of the courtesans lay gaily on beds of tender leaves in bower-houses as though they were bursting forth with leaves (also, 'thrills') all over, by passionate longings due to the advent of Love's carnival.

9. On a floral bed made for him at the foot of a tree, the King stationed himself with his darling Kusu-māvali, right in front, and entertained himself by listening to the Spring songs the ladies were singing

10. Meanwhile Candakarman (the headman), on duty of clearing the forest of wild beasts and thieves, chanced to come there, and saw a very great sage, Akampana, sitting at the foot of a lovely tree

11. He went humbly to the sage endowed with holy mind-concentration and falling at his feet, put him a question. The very nature of a believer (in religion) turns him towards the good

12. "Closing your eyes and firmly seated, on what, Sir, are you meditating? And what may be the reward of such meditation? Be pleased to tell me. Conduct of persons like your honour cannot be unrewarding."

13. The generous-minded sage felt in his heart that Candakarman was a genuine believer and said to him : "Here I am meditating clearly on my inner soul, as I wish to cross over the ocean of births."

14. On hearing these words of the great sage, Candakarman retorted, "Certainly, there is no difference at all between the body and the embodied soul. To explain myself at length .

15. Once I have bound a thief, and cut him up into the tiniest bits ; yet I could not see any soul (in his body). If the soul existed separately, why did I not notice it then ?

16. Another time, I got the (living) thief weighed earlier in a balance and then again after he had been killed. The same was the weight, though If the soul were separate, the weight should have been less.

17. Again, a thief was placed in a big underground cellar and its only opening was completely sealed off with lac. After a few days, the fetid body alone was noticed therein and no outlet through which the soul might have escaped. Hence it is falsely said to exist "

18. The sage said . "Listen to this three-fold answer .—Just as no fire is seen in the wood, though cut into tiny fragments, unless the wood is churned hard, so it is with the body too. Take this as certain.

19. Just as no difference in weight at all is seen when one weighs bellows in a balance and again weighs the same after blowing air into it, so to be sure, it is, with the body and soul, distinct as they are.

20. When a man enters a cellar without any opening and blows a conch aloud, the sound moves out

though there is no outlet for it It is so even here. Understand this rationally.

21. If you should ask about the soul's nature, here is my answer —The soul is great, without a beginning, endless, and conscious of self and not-self Ever does he revolve from one body to another according to the law of cause and effect ('merit and sin'—*Commentary*).

22. He is the doer of good and evil, and he is the diner of good and evil, and he is the partaker of joy and suffering. When meditated upon with perfected means, he indeed is freed from the dross of *karma*

23. Refraining from the bad forms a greater element in the discipline of contemplation upon the soul than even knowledge of the good. Goodness to living beings is the supreme morality. Injury to them is its very opposite. Be sure of this.

24 The soul will ever accumulate merit to himself by devotedly keeping to the religious vows. The wise ones say that morality consists in faith regarding the scriptural categories, viz, the soul, and so forth.

25 Non-violence, truth, non-theft, celibacy, and sense-restraint are the five religious vows. The rewards also have been regularly classified and described by the wise :

26. Non-violence is the best remover of enmity Truth makes for infallible utterance Non-theft attracts riches towards itself. And celibacy is the giver of supreme strength

27. To him who is keeping the vows unflinchingly, comes knowledge of life, both past and future.

The devotees, intent on adding strength to their religious practices, give up honey, wine and flesh.

28. I have already explained to you morality in detail. There is nothing more conducive to the soul's good (than morality.). One who keeps to it, though lacking in religious practices, will never fall into hell, the abode of misery.

29. Men who indulge in irreligious conduct find themselves on the theatrical stage of rebirth, assuming actors' roles of many an animal species and suffering much in their wanderings.

30 These two, who were once Yasodhara and his mother, wandered through many births in intense misery and are now living with you as cocks.

31. If slaughter, practiced only in intent, can bring about such unbearable suffering, what need I say about (the effects of) real slaughter, and what, again, when it is associated with the whole host of sins like untruth !

32. So, my son, give up violence and so forth. Let the thought, " This is mine life-long ", cease . For, the saints say that the fruit of self-knowledge is just the choice of what is beneficial and rejection of what is baneful. "

33 Harkening to these words of that great sage, he adopted a religious outlook with the five vows . The two cocks, meanwhile, recollected their past births; and both of them crew aloud in joy.

34. At the same time, the King who attempted to exhibit his shooting skill to his beloved, shot the two caged birds with a single arrow that could hit the target guided only by sound.

35. The birds gave up the body with tranquil minds purified by the best (gem-like) religious vows. At the same time, Queen Kusumāvalī conceived them (in her womb) like a mine concealing twin gems of latent lustre.

36. (Later), she brought forth twins. Yaśodhara was born as a boy and Candramatī as a girl. Lovely as the moon and the moonlight, they grew up, delighting the eyes of people like nectar.

37. As they outgrew childhood, the twins took up the pursuit of higher learning. Once, the King went out to hunt in a forest; and he chanced to see, at the start, a sage absorbed in penance.

38. Getting no game at all that day, the King was returning with a wry face. Seeing the sage again, he said—'This is the impediment to my game' and let loose upon the sage, the whole pack of his five hundred hounds.

39. Seeing that the pack did not kill him because of his power of penance, the King's fury increased and he was about to slay him with his own hands when a merchant, Kalyānasuhṛt (lit. 'a good friend'), arrived there casually.

40. Noticing the danger to which the sage was exposed, he spoke to King Yaśomati: "Is it worthy of Your Highness to behave thus towards the great sage who deserves salutation?"

41. Your evil intent about him is itself sure to rob your good in birth after birth. Bearing a mind ever steady in penance, he has won power unconquerable even by Indra (the lord of heaven).

42. Himself without joy, he favours all; knowing no anger, he subjugates all (senses). Always, the con-

duct of those who are self-realised through knowledge is extra-ordinary.

43 Prostrate yourself, therefore, at his feet in devotion and heed his advice that can purify sin, already perpetrated. In case these words of mine do not appeal to you, it only means that you are intent on your own fall."

44. The King said to him: "How can I bring myself to bow down to this man whose body is unwashed and dirty, until I at least make sure who he is by birth — and that too when he has proved an impediment to my game?"

45. The merchant replied: "This man is ever pure because sin is suppressed by his right conduct. Purification, in water, of the evil-minded is just like washing from outside a handful of faeces.

46. This conquerer of Cupid is a 'Ganga' by birth, and his prowess was deeply felt for long in Kalīnga. He is called Sudatta and is now practising penance, freed all of a sudden from the lures of the world.

47. What Your Highness says about his being the cause of the loss of game and sport, is perfectly true. By the power of this holy-natured one, there is no game for hunters in this forest."

48 The King accepted this counsel of his friend and respectfully fell at the feet of the sage. He said to himself: "Saluting this sage with my head, I shall be washing away my sins once for all"

49. The sage stopped the King, who had first contemplated murder, from bowing now and recounted

all that the King had thought in his mind. The wonder-struck King asked the sage respectfully to tell him the fate of his grand-father, etc.

50. Thereupon, the sage granted the King's request and narrated what he saw in his yogic wisdom :
 " Your grandfather, by his penance, has attained the sixth supreme heaven, beyond even the fifth one !

51. There he delights, day and night, with zest undiminishing and enjoys pleasures amidst nymphs, adorned with heavenly ornaments and equal to the newly risen sun in radiance

52. My son, murdering her own husband with poison, your mother became a leprous woman. Even after death, she has fallen into the wretched fifth hell (*Dhumaprabhā*) and is suffering agonies there.

53 Your father, Yaśodhara, killed an artificial bird , and due to that sin, was reborn as a peacock, as a boar, as a fish, as a he-goat twice, and finally as a cock

54. The mother of Yaśogha's son (i. e. Yaśodhara) too, for the same sin, underwent no less misery gradually as a dog and a cobra, as a crocodile and a she-goat, as a buffalo and a hen

55 At last, O King, being shot down in the forest by the sound-guided missile of your mighty bow, and dying with pure mind, the cock and the hen have now become the children of Kusumāvali

56. Listening to the horrid wanderings of his father through several births, on account of even contemplated violence, the King became afraid of the manifold slaughter of living beings at his hands and his mind leaned more and more towards asceticism.

57. His children too, arrived there as the great sage was narrating their several births; each of them recollected the past lives. Memory revives, indeed, when strong reminders are present.

58. Thereupon, the world-weary King passed on his Kingship to his son (Abhayaruci) and took up asceticism, along with a number of ruling chiefs. So did the wise merchant, Kalyana-subht.

59. The son (Abhayaruci) who had then received kingship from his father, lest there should be any impediment to his father's penance, and who was really averse to sensual joys gave it away to his younger brother named Yasodhara (II).

60. Thereafter, with his sister (Abhayamati), also freed from illusion, he approached the great sage Sudatta, relinquished possessions with a blameless mind, and was initiated into the lores of salvation by the monks.

61. We ourselves are king Yasomati's twin children who sat at the feet of holy teachers in the forest. Between us two, they call me Abhayaruci and they call this lady Abhaymati

62. Today, O Maridatta, we happened to step inside your city and get caught by Candakarman in the course of our daily rounds to beg food for the great sages who have encamped in the garden outside your city ;

63. Remembering our horrid misery in several births brought about by sham violence itself, we have renounced affluent wealth and become disciples of the great sage (Sudatta).

64. How strange that our attempt at killing a fake bird should result in our horrid wanderings in

various lives¹ : Our minds shudder at the thought even now. But we see Your Highness about to kill a whole host of living beings. We are wonder struck and filled with pity "

65. Listening to their words, the goddess Candamārī, along with citizens gathered there, felt pleased, even as they could see (with their own eyes) Coming to know that they were his own sister's sons, King Māridatta too felt pleased

66. The goddess Candamārī, seen by all people in her visible form, herself attained asceticism and bowed down to the twins, since good sense had dawned on her by their discourse and she now dreaded the miseries of violence

67. Before becoming invisible, she declared . " Hereafter, let my devotees worship me only with pure objects like flowers If anyone should kill (animals), his family shall be ruined. "

68. Becoming tired of sensual pleasures, King Māridatta made over his kingdom to his worthy son Kusumadatta, and went with unequalled humility, along with the twins, to the holy Sudatta in the forest and became an ascetic.

69. Learning the scriptural lore for long at the feet of that teacher, and practising penance two-fold, viz., the external and the internal, and giving up his body in yogic fashion at the close of his appointed life-span, that king became a god in the third heaven.

70. Knowing that their life-span (on earth) was short, the twins practised penance in the prescribed way, and discarding their bondage of body through

yoga became two gods in the second heaven (viz, *Iśānakalpa*).

71. Endowed there with radiant bodies outshining the brilliant rising sun, and sweetly glanced at by the smiling nymphs in love, they sported in that heaven for long, steeped in supreme delight, remembering all the time their teacher (*Sudatta*) who was responsible for breaking the vicious circle of their births

72 Coming to know that these two as well as the king of *Yaudheya* (i.e. *Māridatta*), had ascended to heaven by the power of penance, king *Yasodhara* (II) gave up his sorrow of separation from them and felt extremely glad

73 Exhibiting his reverence towards elders, his deep love among kinsmen and his sword in hand against enemies on the battle-field, that King (*Yasodhara* II) well-read in the vast ocean of polity, sworn to truth, and a victorious lion at the head of battle, held the sovereign rulership of the (goddess of) state

74 Keeping his subjects of different castes and stages (of life) steadily on the righteous path by his power, crossing the sea of learning by serving attendance on wise elders and by conquering the senses the Emperor *Yasodhara* (II), with his great fame touching the other shores of far away oceans, and with a mind well disciplined by the science of polity, enjoyed for long the best fruits of the Three Values (of life)

1 INDEX OF VERSES IN THE TEXT

(References are to Canto and Verse)

अभ्रवत्स्य	I	39	अस्मिन्नवसरे	I	29
अथ तौ	III	81	अस्माकं जिनसिद्ध	I	2
अथैकदा	IV	1	अदृश्यो	IV	42
अथैकदास्वान	II	15	अद्विषन् वैर	IV	26
अथ वत्स	III	12	अद्विषन् सन्ध	IV	25
अथान्तरे	II	34	अद्वो विचित्र	II	38
अथ ते नगर	IV	62	आतपे	III	58
अथ ते मुन	III	30	आनाम	II	24
अद्वितीय	III	1	आनेचके	II	26
अन्यथा विधि	I	27	आराधिता	I	16
अनेकपुद्गे	II	2	आलिङ्गन	II	30
अनेन रन्ध्रेषु	II	71	आलोचना	II	48
अन्तरात्र	III	31	आवयोधरितं	I	53
अन्यदा	III	56	आदत्तमान	II	25
अन्वेष्टुकामो	II	51	आविष्ट तनय	III	13
अपि च कुत्रुम	IV	68	आधासयन्ता	I	41
अपि कोत्खात	I	50	आभ्यासनिर्वासित	II	49
अनरवनिना	IV	71	आस्य पुन	II	40
अये च युद्धे	II	59	आस्यादिकं	II	39
अर्थिलोक	III	2	इति स्वचत	II	60
अर्थं निजामुष्य	IV	70	इति स्वसङ्कल्प	IV	56
अवाच्या दिशि	I	14	इति स्वामि	I	28
अथोचदय	IV	13	इतिहास	I	4
अष्टमीदिवस	III	23	इत्थ तया	II	46
अष्टवद्व	III	75	इत्थ परामर्श	II	67
अस्तून सा	IV	36	इत्थ यौ	IV	61
अस्ती कथं	II	4	इत्थनुक्षण	III	19
अस्तु मद्रवन्	III	18	इत्थनुस्मृत	III	22
अस्तर्युक्तिता	II	1	इत्थनुस्मृतिकरः	III	79
अन्नदेय	III	55	इत्थनुमितिसदृश	III	66

इत्यपृच्छ	I	51	किं न ते	III	78
इत्ययोचत	III	14	किं न वेत्ति	I	37
इत्युक्तस्तेन	I	56	कीलितेषु	III	70
इत्युपात्त	III	76	कुवकुटच्छाम	I	23
इत्युवाच	III	5	कुलधर	III	74
इत्येवमासूत्रित	II	72	कुलेन गङ्गो	IV	46
इदं न साक्षात्कृत	I	60	कुर्वन् कार्यं	III	83
इदं वचस्तस्य	IV	33	कृत्रिम. क	III	27
इदमेव	I	40	कृत्वा पृता	II	68
इयं द्वितीया	II	65	कोपतो	III	69
इयं हि सर्वा	II	63	कोधावहं	II	19
इये चैत्रे	I	17	क कृत्रिम	IV	64
इह प्रतानां	IV	29	क्षणं जितृक्षु	II	29
इहास्ति भारते	I	7	क्षणं तथा	II	28
इष्यया स	III	46	क्षणं स	II	27
उदस्य तस्याः	II	62	क्षुद्रः कियानेष	II	58
उद्गिरन्	I	19	गर्भवास	III	51
उपद्रव	IV	40	गुणामृते	II	18
उपस्थितं	IV	11	गुरुषु विनय	IV	73
उपस्थिते	IV	4	ग्रन्थमङ्गत	III	4
उपेयुष	IV	2	घनौ भुञ्जौ	II	8
उरस्तु विस्तीर्ण	II	7	चन्द्रमत्यपि	III	35
एकदाथ	III	37	चेतनप्रति	III	21
एतत्सार	I	62	छागत्रन्मनि	III	65
एष मे	III	63	तं च कृष्ण	III	43
कण्ठे पदै	II	54	तं च मीन	III	50
करोति दु खं	IV	31	तं तपस्यभि	III	29
कर्म दुष्ट	III	74	तं तथा	III	52
कानने पृथुनि	III	41	तं तु मीन	III	45
कार्त्तस्वरमयो	I	8	तं पुन	III	39
किञ्चिदन्तर	III	25	तत इदं	I	61
किं तु कान्ति	III	0	ततः श्रुतोप	I	34
किं तु यत्	III	59	ततः प्रभाते	II	37
किं तु मे रण	III	72	ततश्च निर्दो	IV	58

ततस्तदर्चना	I	21	छाद्य तु	III	77
ततो मग्न्या	IV	60	छाद्य तु सकृ	III	10
ततोऽभयवृत्ति	I	52	तावुभावपि	III	32
ततो मृगाणा	IV	38	तेजोमय	II	20
ततो रत्न्या	II	33	तो पुनरं	III	40
ततोऽवधि	IV	50	तो विमुच्य	III	80
ततोऽस्य	IV	43	तत्र कृत्रिम	III	24
तत्कामवश्य	II	66	दिनावधाने	II	22
तत्किमह	III	7	दुराकमा	IV	5
तत्र तौ	III	36	दुरीदित	IV	41
तत्रात्मसंपत्	II	14	देवनावास	I	20
तथान्यथा	IV	16	देवद्वन्द्व	I	48
तद्भवनि	I	24	देवी तु	II	12
तदल कथया	I	55	धर्मावृत	I	59
तदाभयवृत्ति	I	36	धर्म्ये धर्मनि	IV	74
तदास्थान	I	57	न कदाचिन्मया	I	49
तदी उपनावपि	IV	57	नतप्लवा	IV	7
तदुत्तमाकुर्य	IV	65	नर्देर	I	44
तद्यथेष्ट	III	61	निकामतन्म्य	IV	3
तद्वशाधि	III	60	निकृष्यमाणा	II	53
तद्वेदना	II	70	निष्टुष्ट चोर	IV	15
तन्मूर्त्ताभि	II	35	निगृष्ट शास्त्राणु	IV	6
तन्मृगव्य	III	57	निदायनस्तस्य	II	50
तप प्रभावा	IV	39	निपीड्य दन्त	II	31
तयोरनुव्यो	II	3	निमीलयन्ती	II	36
तरलनवनौ	III	52	निमील्य नेत्रे	IV	12
तस्मादवश्य	I	33	विशम्य चेत्तद्	IV	14
तस्मादधी	II	45	निश्चस्य सा	II	55
तस्मिन् नवे	II	17	निर्विश	II	9
तस्मिन् मया	I	26	नृपस्तदानी	IV	34
तस्य तनु	III	11	नृपस्तु व	IV	44
तस्य भास	III	49	न्यवेदयदिवा	I	18
तस्यापिता	II	4	पञ्चमाग	III	71
तस्योत्तमा	II	10	पादौ तदीयो	II	11

पितुस्तपो	IV	59	मृगव्यलीला	IV	47
पीवरस्तन	III	3	मृत्युना	III	47
पुत्रवत्सल	III	17	यत्तस्य	II	61
पुरो दधान	IV	9	यत्र च	I	13
पूजयन्तु	IV	67	यत्र प्रत्युरसं	I	12
पूतिगन्धि	III	73	यन्नित्य	I	10
पौरा पुरपते	I	22	यशोघत्सूनो	IV	54
प्रकृति	I	54	यशोधरस्तज्जननी	IV	30
प्रणित्य	I	35	यशोधरस्तु	IV	53
प्रत्ययस्तु	III	16	यशोमर्ति	II	13
प्रत्याकिते	II	57	यस्मिन्नसम	I	11
प्रमुक्तखात	I	25	या च सख्योप	I	15
प्रमाय भन्ना	IV	19	रक्षसमार्जिता	I	42
प्रम्लायद्	II	75	रतिक्रियाया	II	32
प्रयोजन	IV	23	राज्ञि सनिहितो	I	45
प्रवालशय्या	IV	8	राज्य पृथिव्या	II	16
प्रविश्य गेहं	IV	20	रात्रिदिष	II	47
प्रवेश्य चोर	IV	17	रूपादिभि	II	56
प्रहासगोष्ठी	II	69	रूपे मनो	II	64
प्रासादचिह्नर	I	■	सुखकस्तु	III	84
प्रीतिपाथु	III	6 (b)	सोहिताक्ष	III	48
भवस्य	IV	27	यन्निस्तववादीत्	IV	45
भावयप्रिति	III	28	यशो नव	II	43
भूपतिस्तु	III	54	वर्धयत्येष	I	5
भुरिवार	III	68	यद्गन् बहिष्पार	II	23
भो भो नरा	I	58	वाहयप्रति	III	67
मन्त्रक्रिया	II	21	विद्यामपीत्य	IV	69
मस्तके	III	38	विनयविनयन्	II	73
मांगस्तूपा.	I	43	विन्धनमनि	III	33
मानुरक्त	III	20	विप्रवाच	III	62
मानवस्य	III	15	विमलबाल्ये	IV	37
मारिदल	I	47	विमुष	IV	32
मुनिर्बनावे	IV	16	विमुक्तवन्तो	IV	55
मुनिध	IV	49	विमुच्य चान्ति	II	6

विरक्तिमासाद्य	IV	66	सतोऽपि	II	44
विलम्ब्य कालं	II	52	स त्रिदोष	I	30
विविच्य	IV	28	सरागसम्यक्त्व	IV	24
विशोधयन्	IV	10	सर्वसत्त्वहितो	I	46
विशेषेण हृत्वा	IV	52	स शक्तिव्रतै	I	33
शल्यक पुन	III	44	स सप्तमय	I	31
श्रीपार्श्वनाथ	I	0	सा पुन इ	III	64
श्रीमत्समन्त	I	3	सावनेप	III	6 (a)
श्रीमदारब्ध	I	1	सुहृद्व्यस्तत्	IV	48
स एक तपसा	I	32	सोऽपि कृष्ण	III	42
स एव कर्ता	IV	22	स्वर्गाधितोह	IV	72
स कीदृश	IV	21	स्वान्त्यधातु	III	58
सहृत्पहिंसा	IV	63	हा सत्	II	42
स घसते	II	3	हा हतोऽस्मि	III	26
स तन	IV	51	इयवाय	III	5

II INDEX OF REFERENCES IN THE SANSKRIT COMMENTARY

(References are to Canto and Verse)

अमर	I, 2, 6, 8, 9, 11, 18, etc	विश्वप्रकाश	I 15, 16 23, 27, 45, II 24, 27, 30, 45 52, 54, 72 III 6(a), 15, 30, 31, 34, 39, 43, 47, 52, 55, 83, IV 10, 11, 39, 47, 67, 70
कविराजम	IV 45		
कालिदास	II 46		
(कुमारसम्भवम्)			
कातन्त्रल्लभाला	I 5, 45, III 13, 44, IV 35, 67 etc		
कातन्त्रल्लभकरणम्	I 1, 5, 9, 12, 13, II 50, III 68, 72, IV 1, 71 etc	वीरल्लभस्वायी (चन्द्रप्रमकाव्य) वैद्यन्ती	II 45, IV 33, 37 I 19, III 44, IV 8, 22, 26, 36
चाणक्य	IV 20		
दण्डी	II 7	व्याधिः	III 30, 78, 80, 83
धनत्रय (कौपकार)	II 13, 29, 31, 45, III 35, IV 2, 71	व्यास (महाभारतम्)	IV 45
धनत्रय (कवि)	IV 20, 29	शाकटायनव्याकरणम्	I 8, 21, 37 etc II 6, 34, 39, 45, 47, 49, 51, 53, 66, 74, III 6 (a), 15, 18, 24, 25, 53, 61, 66, 73, IV 16, 23, 24, 37, 38, 61, 64, 74
कदनिमपरी	III 15		
नागवर्मा	III 13		
नैरयणव्यास (श्रीहर्ष)	I 62, IV 35		
पाणिनिव्याकरणम्	I 35		
मागुरि	II 31 34, III 46		
माय	II 55, III 26		
मेघसन्देशम्	II 1		
रघुवंशम्	I 1	सोमदेवाचार्य	II 20
रघु	II 10	महत्सवीरकण्ठामरण	IV 7
राघवाष्ट	II 68	हमयुष	II 9, 29
रघु	II 58	हरिकन्द	
चादीमसिंह	I 27	(धर्मशर्माभ्युदयम्)	IV 74

III. INDEX OF REFERENCES IN THE INTRODUCTION

(a) *Modern scholars*

Name	Page	Name	Page
Barnett, L. D.	29 n.	Kuppuswami Sastri, T. S.	
Belvalkar, S. K.	8		2, 5 61, 62
Bhandarkar, R. G.	10, 12	Mahendrakumar Jain	
Bhujabali Shastri, K.			11 n 24 n., 26 n.
	13, 14 n 82 n	Mookerjee, Sankari	42
Bommarasa Pandita, S.	61 n	Nandimath, S. C.	38
Burnell	39 n	Narasimbachar, D. L.	8 n
Chakravarti, A.	62	Prasad, Ajit	63 n.
Chatterjee, K. C.	77 n	Premi, Nathuram	
Cowell, E. B.	64		11 24 n., 37, 46
De, M. L.	12 n	Rao, Gopinatha	2 5, 6, 12
De, S. K.	61	Raghavachar, K. V.	8, 61
Desai, P. B.	14 n., 29 n	Rangacharya	15
Fleet	16 n., 38 n., 39 n	Rice	39 n
Gopal, B. R.	14 n., 16 n	Saletore	80, 81-3
Handiqui	18, 19, 56, 57 n	Srinivasa Iyengar, K. R.	62
Harekrishna Mehtab	63 n	Upadhye, A. N.	9, 19, 45, 59 n
Hertel, J.	5, 6, 7, 9	Vaidya P. L.	8, 41, 57 n
Hiralal	3, 37 n	Velankar, H. D.	3 46
Hultsch	6, 7, 9, 19, 20 n	Venkataraman, K. R.	14
Jacobi, H.	55	Venkatasubbiah A.	8, 12 36 n
Keith, A. B.	5, 7, 8 9	Winternitz, M.	61
Krishnamachariar, M.	79		

(b) *Classical authors*

Akalahka	22 28, 41, 42, 45	Cārukīrti	13
Amaracandra	43	Dandin	84
Anantavīrya	41	Dayapāla	7, 15
Aśvaghoṣa	43	Dharmajaya	85
Bhartrhari	75	Dharmakīrti	22, 43
Bhaguri	85	Īśvarakṛṣṇa	43
Cānakya	84	Gotama	22
Candrakīrti	37	Gṛdhrapāṇḍya	41

Name	Page	Name	Page
Gunabhadra	40	Prajñākaragupta	42
Halayudha	84	Prasastapāda	43
Haribhadra	55 f.	Rabhasa	84
Haricandra	84	Ranna (Kannada)	16
Harisena	53 f., 66	Rāghavānka	84, 85
Hemacandra	65	Samantabhadra	41
Janna (Kannada)	8, 33, 39	Somadeva	18, 84
Jinasena	41	Śahkara	42, 44
Kavirāja	79, 80	Śāntinātha (Kannada)	33 n
Kavirāksasa	64	Srutasāgara	19
Kālidāsa	44, 67, 75, 84	Umāsvatī	41
Kumārila	43	Vasiṣṭha	84
Maṇḍanamisra	43	Vādibhasimha	18, 84
Māgha	84	Vādisimha	41
Māghanandi	47	Vīranandin	41
Nāgavarma (Kannada)	33 n., 85	Viśesavādin	41
Puṣpadanta	8, 57 f., 66	Viśvarūpa	43
Prabhāñjana	55, 63	Vyaḍi	85

(c) *Classical works*

Adhyātmāṣṭaka	47	Jñānalocanaśotra	47
Amoghavṛtti	82	Kathāsaritsāgara	65
Brhatkathākosa	59 f.	Kākutsthacarita	46
Brhatkathā	64	Kavyakalpalatā	43
Brahmasūtra-Sāhka-		Kāvyādarśa	67 n
bhāṣya	43	Kāvyāvalokaṇam	
Darśanasāra	37 n	(Kannada)	33 n.
Dharmaśarmābhyudaya	84	Kaṭracūḍāmaṇi	9 n., 84
Dhvanyāloka	67 n.	Mahābhārata	84
Ekibhāvastotra	30 f., 37, 44 f	Nyāya-vimācaya-vivaraṇa	
Gadyacintāmaṇi	9 n.		8, 10, 11 n., 26 f.,
Gitavirāga	13		34, 36, 41 f., 45
Hariscandrakāvya		Parasūtaparvan	65
(Kannada)	85	Pālagopālacarita	5
Jasaharacarita	8, 19 n., 57	Pārsivanāthacarita	5, 11, 24 f.,
Jātaka (Stories)	64		34, 40 f., 46
Jivandharacampū	9 n.	Purusārtha-siddhyupāya	63 n

Name	Page	Name	Page
Pramāna-nirnaya	45 f	Sāstrasārasamuccaya	47
Pramāna-parīksā	42	Uttarapurāna	40, 61
Rāghava-pāṇḍaviya	79, 84	Yasodharacarita	
Rukminīśa-vijaya	17	(Vādirāja)	1-3, 5-8, 15, 17
Rūpasiddhi	7, 15		31-2, 34-5, 39
Samarāiccakahā	55 f		41, 48-55, 66,
Samayaparīkṣe (Kannada)	34 n		68, 74-6
Sarasvatikanṭhābharana	84	Yasastilaka	18
Sukumāracaritam		Yasodharacarite	
(Kannada)	33 n	(Janna)	8, 33, 39
Sākaṭāyana-vyākaraṇa	7	Yasodharakāvyaṃ	
		(Tamil)	39, 62, 63



ERRATA

Page	Line	Incorrect	Correct
8	23	<i>Yao dhara</i>	<i>Yasodhara</i>
31	32	<i>adhāksit</i>	<i>adhāksit</i>
57	8	<i>Yasāstīlaka</i>	<i>Yasastīlaka</i>
84	17	<i>Candraprabhākāvya</i>	<i>Candraprabhakāvya</i>
96	30	गृहदेहत्विट्	गृहदेहत्विट्
105	17	अनेक युद्धे	अनेकयुद्धे
175	5	षष्ठस्वर्गे	षष्ठस्वर्गे
179	14	तदुक्तमित्याद	तदुक्तमित्यादि
179	23	बहुप्राणि द्विमत	बहुप्राणिद्विमत

—